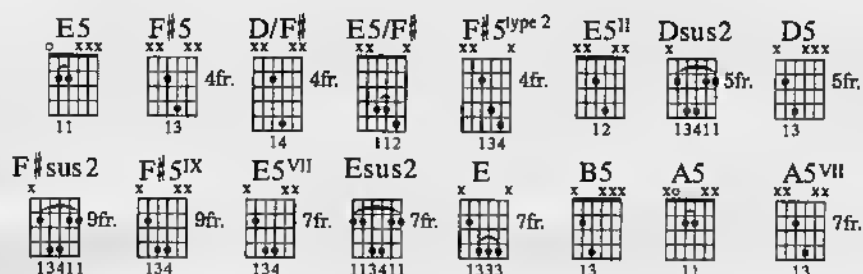


LORD OF THE FLIES

Words and Music by
STEVE HARRIS and JANICK GERS



Moderately fast $\text{♩} = 148$

Intro:

N.C.

Gtr. 1

(8va) (8va) (8va)

f w/fingers harm. harm. 4 harm.

T A B

4 0 0 7 7 0 9 0 0 7 7 0 4 2 2 0 4 0 0 7 7 0 9 0

Rhy. Fig. 1

(8va)

f harm.

Gtr. 2 Rhy. Fig. 1A

T A B

0 7 0 0 4 2 2 0 4 0 0 7 7 0 9 0 0 7 0 0 4 2 2 0 0 7 0 0 4 2 2 0

w/Rhy. Fig. 1 (Gtr. 1) 5 times, simile
end Rhy. Fig. 1 Gtr. 2

T A B

4 0 0 7 0 0 9 0 0 7 0 0 4 2 2 0 0 7 0 0 4 2 2 0 0 7 0 0 4 2 2 0

Half-time feel
w/Rhy. Fig. 1A (Gtr. 2)

end Rhy. Fig. 1A

8

T A B

0 0

Original feel
Slightly faster ♩ = 164

w/Rhy. Fig. 2 (Gtr. 2)

*Verse:

w/Rhy. Figs. 2 (Gtr. 2) $3\frac{1}{2}$ times & 2A (Gtr. 1)

1. I don't care for this world any more;
2. See additional lyrics

*Gtr. 1 ad lib. on Verse 2 a la Verse 1.

E5 F#5 D/F# E5/F# F#5 D/F#

Fate has brought us to these shores;

Lord of the Flies - 9 - 2
PG9604

Pre-Chorus:

Gtr. 2 F#5 D/F# E5# Dsus2

hap - pen - ing. I've found that I

Gtr. 1 PM. PM. PM.

TAB

w/Rhy. Fill 1 (Gtr. 2) Esus2 Esus E

like this liv - ing in dan - ger.

hold

TAB

w/Rhy. Fill 2 (Gtr. 2) Verse 1 Dsus2 D5 F#sus2

Liv - ing on edge, it feels, it makes us feel as one.

TAB

Rhy. Fill 1 Gtr. 2

TAB

Rhy. Fill 2 Gtr. 2

hold hold

TAB

F#5ix ESvii Dsus2 Esus2

Who cares— now what's right or wrong, it's re -

TAB (11) 11 x 11 11 9 9 7 7 5 (7) 5

E ESvii D5 Dsus2

al - i - ty. Kill - ing so -

TAB 9 7 (9) 9 x 9 9 9 7 5

1. B5

we sur - vive wher - ev - er we may roam, wher -

PM. PM.

TAB (7) 2 4 2 2 x 2 2 (4) 2

2.

ev - er we may hide. We've got to get a - way. scar - y to be -

PM. PM.

TAB 4 2 4 2 4 2 x 4 4 4 2 (7) 5

F#5ix

Chorus:
*Gtrs. 1 & 2
Rhy. Fig. 3

lieve what we've be - come. Saints and sin - ners,

Cont. in slashes

P.M. P.M.

TAB: 11 9 9 11 X 11 11 (11 9)

D5 **A5**

some - thing with - in us, we are lord of the

E5 **D5** **E5vii end Rhy. Fig. 3** **F#5ix**

flies. Saints and sin - ners,

D5 **A5**

some - thing will - ing us to be lord of the

E5vii **D5** **E5vii**

Gtr. 2

Interlude 1:
F#5ix

flies.

Gtr. 1

Rhy. Fig. 4

w/fingers

TAB: 2 7 7 7 7 9 9 11 11 11 9 9 9 11 11 11 9 9 9 11 11 11 9 9 9

© 2fr. F#

TAB: 11 9 9 9 11 9 9 9 11 11 11 9 9 9 11 11 11 9 9 9 11 9 9 9 11 9 9 9

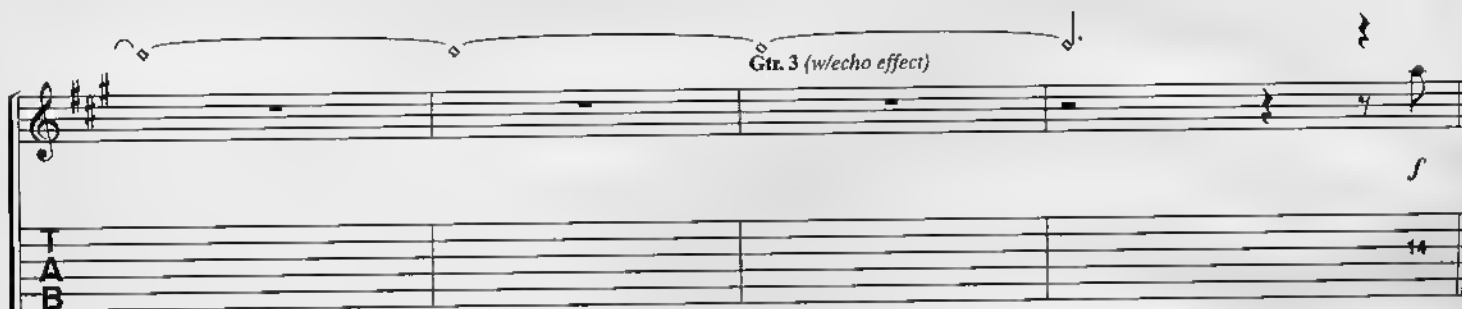
w/Rhy. Fig. 4 (Gtr. 1) 6 times



Half-time feel



Gtr. 3 (w/echo effect)



*Guitar Solo:

E5 D5

A5VII E5VII



*Gtr. 1 tacet.

F#5IX

E5VII B5

D5

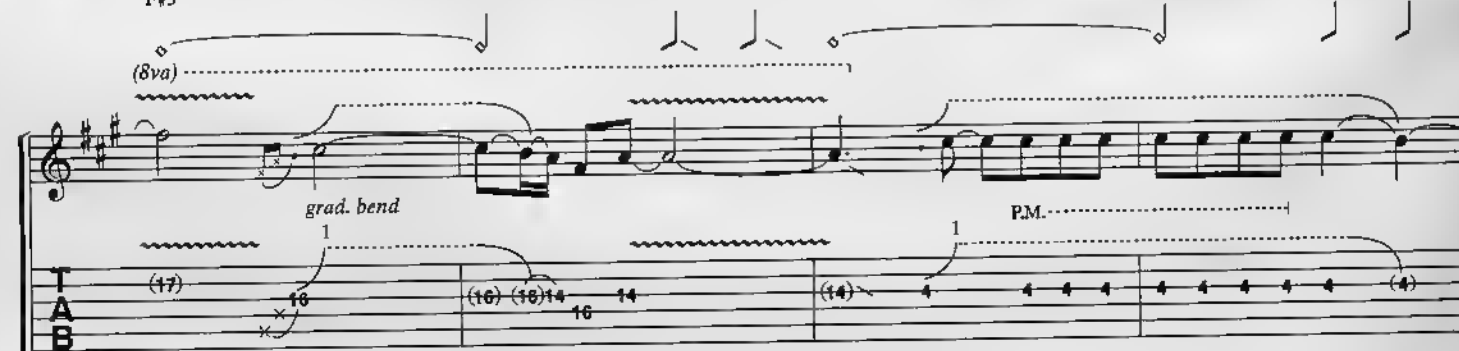
E5VII



F#5

E5VII D5

A5VII E5VII



*④ & ③ stgs. sound sympathetically.

Original feel
Interlude 2:

Rhy. Fig. 5
Gtr. 2

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and guitar. The piano part is in G major (one sharp) and 4/4 time. The guitar part is in standard tuning (E A D G B E) and includes fret numbers (7, 9) and a "TAB" label. The piano part includes a "P.M." (Piano) marking and a "P.M." (Piano) marking.

D5 E5 w/Rhy. Fig. 5 (Gtr. 2) F#5

Oh,

end Rhy. Fig. 5

TAB

D5 A5

oh,

oh,

TAB

E5 D5 E5

oh,

Gtr. 1

Gtr. 3

TAB

*Chorus:
w/Rhy. Figs. 3 (Gtr. 1) & 5 (Gtr. 2)
both simile, 1st 7 bars only

F#5 D5

Saints— and sin - ners,— some - thing with - in— us,

*Gtr. 3 tacet.

w/Rhy. Fill 3 (Gtr. 1)
Rhy. Fill 3A

D5 E5 VII F#5 IX

A5 E5 Gtr. 2

we— are lord of— the flies.—

w/Rhy. Figs. 3 (Gtr. 1) & 5 (Gtr. 2) both simile, 1st 7 bars only

F#5 D5

Saints— and sin - ners,— some - thing will - ing— us

A5 E5

to— be lord of— the. flies.

1. w/Rhy. Fills 3 (Gtr. 1) & 3A (Gtr. 2)
D5 E5 F#5

2. w/Rhy. Fill 3A (Gtr. 2)
D5 E5 VII

Gtr. 1

7

Outro:
w/Rhy. Fig. 4 (Gtr. 1) 4 times
F#5 IX
Gtr. 2

⑥
2fr.
F#

Half-time feel
Gtr. 2 tacet

4

Rhy. Fill 3 Gtr. 1

Partial P.M. P.M.

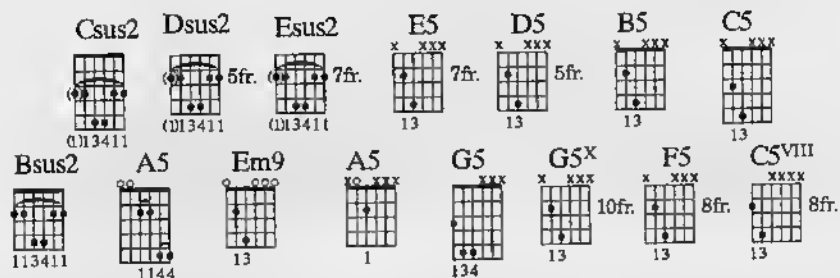
T						
A	7	7	7	7	9	11
B	5	5	5	5	7	9

Verse 2:
I don't want existence to end;
We must prepare ourselves for the elements.
I just want to feel like we're strong;
We don't need a code of morality.

Pre-Chorus 2:
I like all the mixed emotion and anger;
It brings out the animal,
The power you can feel.
And feeling so high with this much adrenalin,
Excited but scary to believe what we've become
(To Chorus:)

SIGN OF THE CROSS

Words and Music by
STEVE HARRIS



Freely
N.C.

Slowly ♩ = 60

(E5)

Gtr. 1 (w/Bass gtr.)

Intro:

*w/ad lib. synths. & Gregorian chants. At approx. 1:02,
synths. fade out; chants continue for approx. 17 more seconds.

p

one in front with a cross held high, come to wash my sins a - way.

rit.

T
A (4) 2 4 5 4 2 4 5 4
B 2 4 5 4 5 4 2

Slowly ♩ = 55

Interlude 1:

Em7(4)

Riff A

*Gtr. 2

mf

T
A 5 2 4 5 2 5 4 2 2 4
B

Gtr. 1

hold throughout
harm. throughout

T
A 12 12 12 12 (12) 12 12 12
B 12 12 12 12 12 12 12 12

*Synth. arr. for gtr.

**Rhythms are approximate throughout section.

Gtr. 3 *mf* Csus2

Dsus2

end Riff A

T
A 5 2 4 5 5 2 5 4 2 0
B

T
A (12) 12 12 12
B 12 12 12 12

w/Riff A (Gtr. 2) simile

Esus2

Csus2

Dsus2

T
A 12 12 12 12 12 12 12 12 12 12 12 12
B 12 12 12 12 12 12 12 12 12 12 12 12

Moderately ♩ = 100

Verse:

E5

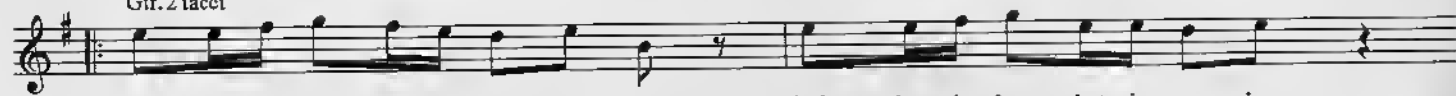
D5

†Gtrs. 1 & 3

f PM.

Gtr. 2 tacet

PM.



1. Stand - ing a - lone in the wind and rain, feel - ing the fear that is grow - ing,
 2. See additional lyrics

†2 gtrs. arr. for 1.

E5

D5

PM.



sens - ing the change in the tide a - gain, brought by the storm that is brew - ing.

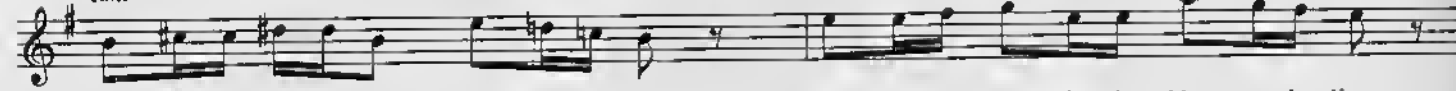
B5

C5

D5

E5

PM.



Feel the anx - i - e - ty hold off the fear, some of the doubt in the things you be - lieve.

B5

C5

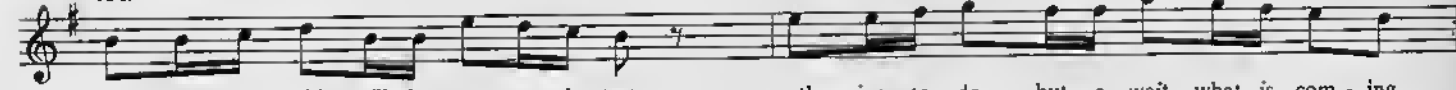
1.

D5

E5

D5

PM.



Now that your faith will be put to the test, noth - ing to do but a - wait what is com - ing.

2.

D5

E5

D5

*Pre-Chorus:

E5

Partial PM.



in - side my head, feel the fear start to rise. 1. They'll be say - ing their prayers— when the mo - ment comes, there'll be
 2. See additional lyrics

*All gtrs. simile on Pre-Chorus 2.

w/Fill 1 (Gtr. 2)

PM.

Partial PM.

PM.

PM.



pen-ance to pay— when it's judg - ment day;

and the

Fill 1
Gtr. 2 (2 gtrs. arr. for 1)

f hold...1

hold...1

T 5 4 5 7 8 7 7 4 4 5 4 5 7 8 7 7 (7)

A

B

C5 D5

P.M.

guilt-y will bleed— when the mo - ment comes, they'll be com-ing to claim,— take your— soul a - way,—

w/Flt 1 (Gtr. 2)

E5 C5

P.M. Partial P.M.

The sign— of the cross,—

Chorus:

G

the name— of the rose,—

Gtrs. 1 & 3

P.M. hold

the name— of the rose,—

Dsus2 Dsus D A5

a fire— in the sky,—

Gtr. 2

mf

a fire— in the sky,—

Gtrs. 1 & 3

Partial P.M.

a fire— in the sky,—

Csus2 Csus C G5

the sign—of the cross.—

hold1 P.M.

P.M.1 P.M.1 hold.....1

Cont. in slashes

E5
Gtr. 2 tacet

1. 2.

2.They'll be Yeah.

Gtrs. 1 & 3

P.M.1 P.M.1 Cont. in slashes

Interlude 2:
N.C.(E5)

P.M.1

(D5)

T
A
B

(E5)

Esus2

Gtr. 2 *mf*

decresc.

T
A
B

Dsus2 Csus2

Gtrs. 1 & 3 *tacet*

Dsus2 Esus2

T
A
B

Dsus2 Csus2

Bsus2 A5

T
A
B

Csus2 Dsus2 Esus2

Em9

T
A
B

Moderately ♩ = 136
Interlude 3: (w/Gregorian chant bkgd.)

N.C.
 w/Bass gtr.

Cont. in notation

p hold throughout

T
A
B

T
A
B

Musical score for "The Wind" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a guitar melody on a single staff and a corresponding guitar tablature below it. The melody consists of eighth and quarter notes, with some measures containing triplets. The tablature uses numbers 0-4 to represent fret positions. The piece ends with a double bar line.

Faster ♪ = 178

Interlude 4:

*Gtrs. 1 & 3

THE BEATLES
THE WIND

Key: G Major (one sharp)
 Time: 4/4

Guitar: Treble clef, starting with a forte (*f*) dynamic. The melody consists of eighth notes. A 'PM' (Palm Mute) instruction is present, followed by a dotted line and the number 4, indicating a 4-measure segment.

Bass: Bass clef, playing a simple eighth-note pattern.

The score is divided into two systems, each containing a 4-measure segment.

*Gtr. 2 taccl.

PM.....

PM.....

T
A
B

7 9 9 7 0 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style. The score is divided into three measures. The first measure contains the first line of the melody and bass line. The second measure contains the second line of the melody and bass line. The third measure contains the third line of the melody and bass line. The score is written in a simple, folk-like style.

[illegible]

Moderately $\text{♩} = 107$ ($\text{♩} = \text{♩} \text{ ♩}$)

Interlude 5:

Substitute w/Rhy. Fill 1 (Gtrs. 1 & 3) 2nd time

Gtr. 2

f

Play 2nd time only

Gtrs. 1 & 3

P.M. throughout

Rhy. Fill 1

Gtrs. 1 & 3

P.M.

1. 2.

TAB

14 14 14 14 12 14 15

10 12 10 10

10 12 10 10

Faster ♩ = 138 (♩ = ♩)

*Gtrs. 1 & 3

PM:

Gtr. 2

Gtr. 3

Gtr. 1

*Gtr. 2 tacet.

†Synth. arr. for gtr.

Very fast ♩ = 200

Interlude 6:

Rhy. Fig. 1

D5 C5 D5 E5

Riff B

Gtr. 1 tacet.

1. 2.

D5 A5 D5 E5

w/F#3 (Gtr. 1)

end Rhy. Fig. 1

end Riff B

Gtr. 1

Gtrs. 1 & 3

Cont. in slashes

TAB

(9) 9 12 12 10 12 11 9 (9) 9 12 12 10 12 11 9 (9) 7 8 7 8 7 9 (9) 7 8 7 8 7 9 10

*Guitar Solo 1:
(E5)

Gtr. 3

D5 C5

6 6 6 6 6

(10) 7 10 7 10 12 10 12 (12) 10 7 12 10 7 12 10 7 12 5 7 12 7 5 12 7 5 12 7 5 12 7 5 7 10 5 7 10 5 7 10

A B

*Gtr. 2 tacet.

G5 D5 E5

3 6 3 3 3

5 7 10 7 10 9 10 5 3 10 5 3 8 5 3 8 5 3 5 7 5 2 9 8 3 3 3 3 3 2 10 0 5 9 0

A B

D5 A5

3 3 3

1/2 1

5 8 5 3 0 (8) 3 (3) 0 3 5 3 5 3 5 3 5 3 2 2 3 2 5 3 9

A B

† ② stg. sounds sympathetically.

C5 D5 E5 D5

3

(8) (9) 1 9 1 0 2 0 2 4 2 0 2 5 (5) 5 6 5 6 5 6 5 6 5 6

A B

CS G5

5 6 5 6 5 6 5 5 3 5 3 0 5 3 0 5 0 0 5 3 0 5 3 5 0 4 2

D5 E5 D5 A5

4 2 4 2 0 2 (2) (12) (14) 19 18 18 (18) 10 20

CS w/Fill 4 D5 G5^x

(20) 20 19 17 19 17 16 19 16 17 19 (19) (19) 17

*Pick-up to Solo 2.

*Guitar Solo 2: F5 D5

(17) 17 15 17 15 17 15 15 17 15 15 17 15 15 17 15 17 15

*Gtr. 1 tacet.

CS F5 G5^x

P.M. 4

T 17 15 17 15 17 10 15 13 15 12 15 12 15 12 (0) 18

B 17 15 17 15 17 10 15 13 15 12 15 12 15 12 (0) 18

F5 D5

8va

T (10) 15 13 15 13 15 13 15 10 15 10 15 13 15 10 15 13 15 13 15 10 15 10 15 13 15 10

B (10) 15 13 15 13 15 13 15 10 15 10 15 13 15 10 15 13 15 13 15 10 15 10 15 13 15 10

F5 CS^{VIII} G5^x

(8va)

T 15 10 15 13 15 10 15 13 15 10 15 10 15 10 15 10 15 10 15 10 15 10 15 10 15 10 15 10

B 15 10 15 13 15 10 15 13 15 10 15 10 15 10 15 10 15 10 15 10 15 10 15 10 15 10 15 10

F5 D5

(8va)

T (10) 16 16 15 16 15 16 17 15 17 15 14 15 14 17 14 17 15 15 17 15 17

B (10) 16 16 15 16 15 16 17 15 17 15 14 15 14 17 14 17 15 15 17 15 17

C5 F5 G5^x F5 (15ma)

hold bend hold bend A.H.

1

TAB (17) 12 13 (13) 12 (12) 10 12 10 (9) 5 (5) 5 3 5 3 5 4

D5 F5 C5^{viii} ③ 9fr. E

(15ma)

A.H.

1 1/2

TAB 3 5 4 3 1 3 x 1 1 3 1 3 5 3 3 5 5 3 3 5

*Gtr. 1 is synth. arr. for gtr. (this section only).

w/Riff B (Gtr. 3) 2 times & Rhy. Fig. 1 (Gtr. 1) 1st 15 bars only

(E5)

D5

Gtr. 1 (A5)

D5

E5

14

p

TAB (5)

Gtr. 2 tacet.

Half-time $\text{♩} = 105$

Interlude 7:

*Gtr. 3

C5

TAB (9) 12 14 12 12 12 12 10 12 14 12 (12) 14 12 14 12 12 12 10 12 14 15 13 12 14

*2 gtrs. arr. for 1.

G5

D5

C5

D5

TAB 14 12 14 12 12 12 12 10 12 14 12 15 13 12 14 12 14 12 11 12 11 14 12 12 11 14 12

E5
Rhy. Fig. 2
Riff C

C5

G5

D5

C5

D5

end Rhy. Fig. 2
end Riff C

w/ Riff C (Gtr. 3) 3 1/2 times &
Rhy. Fig. 2 (Gtr. 1) 4 times

E5
Gtr. 2

C5

G5

D5

C5

D5

E5

C5

G5

D5

C5

D5

6

G5
Gtr. 2

D5

C5

D5

Gtr. 3

rit.

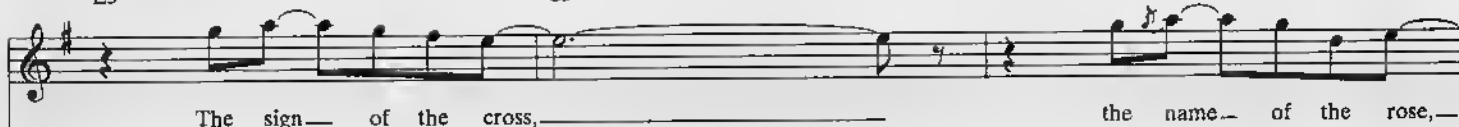
Moderately slow ♩ = 84

Chorus:

E5

C5

G5



*Gtrs. 2 & 3



*Gtr. 1 tacet.

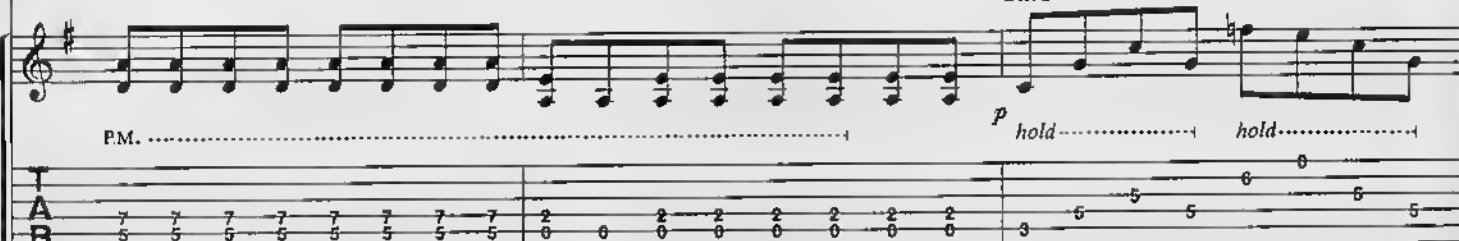
D5

A5

C(4)



*Gtr. 1

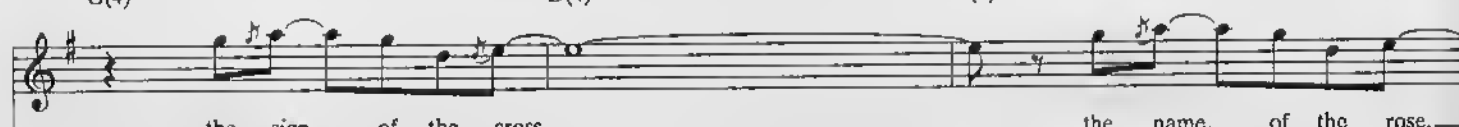


*Gtrs. 2 & 3 tacet.

G(4)

D(4)

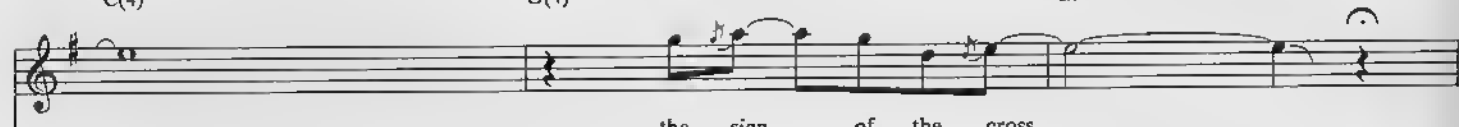
A(4)



C(4)

G(4)

E5



MAN ON THE EDGE

Words and Music by
BLAZE BAYLEY and JANICK GERS

Am **Fmaj7sus2** **Dsus2** **Em** **E5** **F5** **F#5** **G5** **A5**
 231 T34 1 13 23 13 13 13 13 13 5fr. 8fr. 9fr. 10fr. 5fr.

Moderately ♩ = 134

Gtr. 1 *mf* **Am** **Fmaj7sus2**

Intro: Gtr. 2

Double-time ♩ = 268

*Gtrs. 1 & 2
Rhy. Fig. 1 **Asus** **Am7**

A5 **Am7** **Asus** **Am** **G/A** **Am7**

Asus **Am7** **A5** **Am7** **Asus** **Am**

P.M. P.M. P.M. P.M.

*2 gtrs. arr. for 1.

G/A Am7

1. The free way is jammed and it's
 2. See additional lyrics

end Rhy. Fig. 1 Riff A

P.M. until change

(A5)

backed up for miles. The car is an

ov en and bak - ing is wild.

end Riff A

w/Riff A (Gtrs. 1 & 2)
 (D5)

Noth ing is ev - er the way it should be.

(A5)

What we de - serve we just don't get, you see. A

Pre-Chorus:
(E5)

brief - case, - a lunch and - a man on - the edge,
2. See additional lyrics

F5 N.C.(C5)

Riff B

end Riff B

TAB

0 x 0 0 0 0 0 x 0 0 0 0 1 1 1 1 1 1 3 3 3 3 0 x

w/Riff B (Gtrs. 1 & 2) 1 ½ times
(E5)

each step - gets clos - er - to los - ing - his

F5

N.C.(C5) (E5)

head. Is some - one - in heav - en; - are

(F5) (C5) D5

they look - ing down? 'Cause noth - ing - is

Gtrs. 1 & 2

TAB

1 x 1 1 1 x 3 x 3 3 3 4 7 x 7 7 7 7 5 x 5 5 5 5

E5

fair, just you look a - round.

Rhy. Fig. 2.

w/o P.M.

TAB

7 x 7 7 7 9 9 x 10 x 12 (12) 10 x 9 7 5 x 5 5 5 7 7 7 7 7 7 7

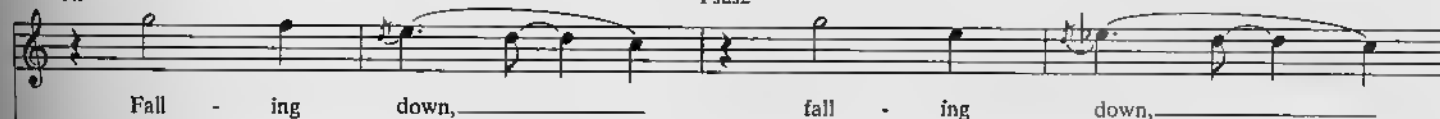
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 1/2 times

w/Rhy. Fills 1 (Gtr. 1) & 1A (Gtr. 2)
both Verse 1
w/Rhy. Fill 2 (Gtrs. 1 & 2) Verses 2 & 3

Chorus:

A5

F#sus2

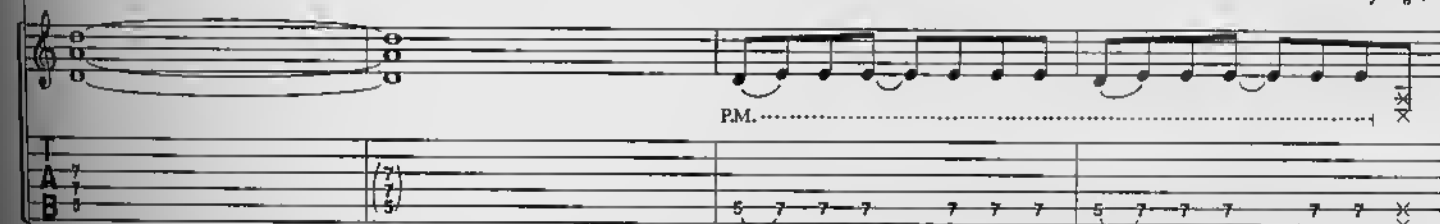
Rhy. Fig. 3
Gtrs. 1 & 2

D5

N.C.(E5)



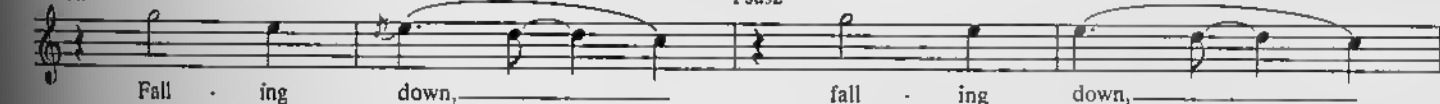
end Rhy. Fig. 3



w/Rhy. Fig. 3 (Gtrs. 1 & 2) simile

A5

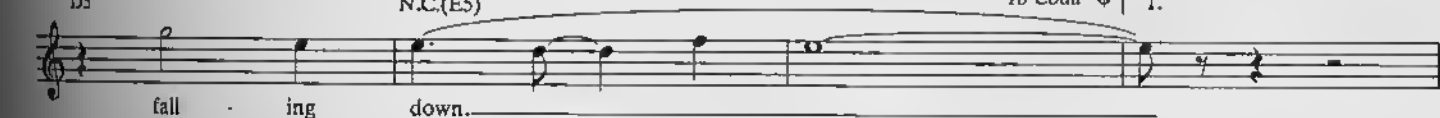
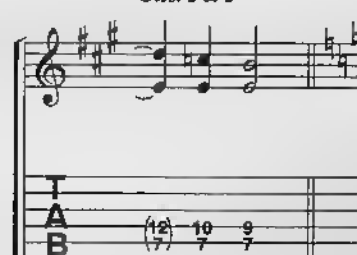
F#sus2



D5

N.C.(E5)

To Coda 1.

Rhy. Fill 1
Gtr. 1Rhy. Fill 1A
Gtr. 2Rhy. Fill 2
Gtrs. 1 & 2

Interlude:

N.C.(A5)

⑤
open
A

Gtr. 2



Cont. rhy. simile

Gtr. 1

P.M.

T
A
B

7 10 7 9 10 7 10 7 7 9 7 7 10 7 7 7 9 10 7 10 7

(B5)

P.M. 4 P.M. P.M.

T
A
B

7 9 10 7 10 7 9 12 9 11 12 9 12 9 9 11 12 9 9 12 8

(D5)

P.M. 4 hold 4

T
A
B

9 12 9 11 12 9 12 9 9 11 12 9 9 12 9 12 15 12 14 15 12 15 12 12 14 15 12 12 15 12

(E5)

P.M. 4 P.M. P.M. 4

T
A
B

12 15 12 14 15 12 15 12 12 14 15 12 12 15 12 14 17 14 16 17 14 17 14 14 18 14 14 17 14

(A5)

hold 4 P.M. 4 P.M. 4

T
A
B

14 17 14 16 17 14 17 14 14 16 17 14 17 14 7 10 7 9 10 7 10 7 7 9 10 7 7 10 7

(B5) (D5)

PM.....4

T
A
B

0 12 9 11 12 9 12 9 9 11 12 9 9 12 9 12 15 12 14 15 12 15 12 12 14 12 12 15 12

(E5)

The musical notation shows a single melodic line on a treble clef staff. It consists of six measures. The first measure has a pickup note on G4, followed by eighth notes A4-B4-C#5-D5-E5-F#5-G5. The second measure continues with eighth notes A5-G5-F#5-E5-D5-C#5-B4. The third measure starts with a half note D5, followed by eighth notes C#5-B4-A4-G4-F#4-E4. The fourth measure has a half note D4, followed by eighth notes C#4-B3-A3-G3-F#3-E3. The fifth measure has a half note D3, followed by eighth notes C#3-B2-A2-G2-F#2-E2. The sixth measure has a half note D2, followed by eighth notes C#2-B1-A1-G1-F#1-E1. Below the staff, there are two sets of fret numbers for the left hand. The first set corresponds to the first three measures: 14, 17, 14, 10, 17, 14. The second set corresponds to the last three measures: 14, 16, 17, 14, 14, 12. Above the first set, there is a bracket labeled "PM.....4". Above the second set, there is a bracket labeled "hold.....4".

PM.....4 hold.....4

T
A
B 14 17 14 10 17 14 14 16 17 14 14 17 14 14 17 14 10 17 14 17 14 14 16 16 12 14 14

Guitar Solo:
N.C.(B5)

(A)

hold bend

1 1/2

9 9 9 9 (9) 9 (9) 9 7 9 7 9 6 7 6 7 6 9 7 7 9 (9)

[illegible][illegible]

(E5)

1 12 x 15 12 15 (15) 12 15 12 15 12 15 15 15 15 12 15 12

P.M. P.M.

7 7 7 7 7 7 7 7 7 7 7 7

(D)

15 19 15 13 12 13 12 13 12 14 12 14 12 12 15 15 0 15 12 15 12 15

...P.M. P.M.

7 7 7 7 7 7 5 5 7 7 7 7 7 7 7

E5 8va F5 F#5 G5

12 15 13 16 14 17 15 18

P.M.

7 7 7 7 7 7 9 10 11 12

2.
N.C.(E5)

P.M.

Gtr. 1 E5 F5 F#5

Gtr. 2

G5 open A A5

P.M.

Verse 2:
 He's sick of waiting, of lying like this.
 There's a hole in the sky for the angels to kiss.
 Branded a leper because you don't fit.
 In the land of the free, you just live by your wits.

Pre-Chorus 2:
 Once he built missiles, a nation's defense.
 Now he can't even give birthday presents.
 Across the city, he leaves in his wake
 A glimpse of the future, a cannibal state.
 (To Chorus:)

2.

C5 D5 E5

1 lay there and sweat un - til it gets light.

Gtrs. 1 & 2

hold hold hold rit.

Gtr. 1

Gtr. 2

Moderately slow $\text{♩} = 72$

Interlude:

E5

Gtrs. 1 & 2 tacet

*Gtr. 4 (Bass gtr. arr. for gtr.)

Riff A

G5 E5 A5

hold hold hold hold

*Gtr. 4 (6) = D.

E5 G5 E5 C5 D5 end Riff A

hold simile

E5 G5 E5 A5

†Gtrs. 2 & 3
Rhy. Fig. 2

hold P.M. P.M. hold P.M. P.M.

†2 gtrs. arr. for 1 (Gtr. 4 tacet).

E5 G5 E5 C5 D5 end Rhy. Fig. 2 w/Riff A (Gtr. 4) simile

hold P.M. P.M. hold P.M. P.M.

4

w/Rhy. Fig. 2
D5/E E5 E5 type2 E5 G5 D5/E E5 E5 type2 E5 A5

Gtr. 3 PM. PM. PM. PM.

Gtr. 5 Riff B

f w/echo effect

TAB: 15 15 12 12 14 12 12 14 15 15 12 12 14 12 14 12 14

D5/E E5 E5 type2 E5 G5 D5/E E5 CS D5

Rhy. Fill 1

PM. PM. PM. PM.

end Riff B w/Riff A (Gtr. 4) simile 4

TAB: 15 15 12 12 14 12 14 12 14 15 15 12 12 14 12 14 12 11

Faster ♩ = 82

w/Rhy. Fig. 2 (Gtrs. 2 & 3) 1st
3 bars only & Riff B (Gtr. 5)E5 G5 E5 A5 E5 G5

*Gtr. 1 (Play 2nd & 3rd times only)

1.2.
w/Rhy. Fill 1 (Gtrs. 2 & 3)

D5/E E5 CS D5

3.
w/Rhy. Fill 1 (Gtrs. 2 & 3)

D5/E E5 CS D5

TAB: 0 2 4 2 4 2 2 4 0

*Synth. arr. for gtr. (Gtr. 4 tacet).

Verse 3:

E5 VII CS D5 E5 VII CS D5

*Gtrs. 2 & 3 PM. PM.

Peo - ple say, "Don't wor - ry", say that time's a per - fecl heal - er;

*Gtrs. 1 & 5 tacet.

E5 VII CS D5 E5 VII B5 CS A5 E5 VII CS D5

PM. PM.

that the nigh - mares, they will come to pass. — Can't hear what they're say - ing,

Fortunes of War - 10 - 3
PG9604

ES^{VII} C5 D5 ES^{VII} C5 D5 ES^{VII} B5 C5 A5

P.M. P.M. P.M.

I am liv - ing in my own - world and I'm feel - ing trance - like all - the time.

ES^{VII} C5 D5 ES^{VII} C5 A5

I hear voic - es in my head; could I real - ly be go - ing cra - zy?

ES^{VII} C5 D5 ES^{VII} B5 C5 A5 ES^{VII} C5 D5

P.M.

In the night the vi - sions seem - so real. Do you care if you live or die?

ES^{VII} C5 A5 ES^{VII} C5 D5

P.M. P.M.

When you laugh are you real - ly cry - ing? You're not sure what's real - an - y - more.

ES^{VII} B5 C5 A5

Chorus 1:

ES G5

P.M. P.M.

For - tunes of war, for - tunes of war,

C5 D5 C5 D5 ES^{type2}

for - tunes of war, no pain an - y - more. For - tunes of war,

G5 C5

for - tunes of war, for - tunes of war, no

A5 C5 D5

P.M. P.M.

pain an - y - more. For - tunes of war.

D5

D

end Rhy. Fig. 3

w/o P.M. hold.....1 hold.....1

w/Rhy. Fig. 3 (Gtr. 6) 2 times
N.C.(E5)

(G5)

C5

D5

A5

D5
8va.....

D

Gtr. 2

N.C.(E5)
(Gtr. 2)

(G5)

C5

D5 A5 C5

Chorus 2:
ESVII

Gtr. 3

For - tunes of war, —

Gtr. 6

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G5x C5 A5

for - tunes of war, — for - tunes of war, — no pain an - y - more. —

Gtr. 2 tacet.

C5 D5 5fr. D

P.M.

For - tunes of war. —

w/Riffs C (Gtr. 5) & C1 (Gtr. 2)

E5^{vii}

C5

G5^{type2}

Whoa, whoa, whoa, whoa, whoa.

TAB

D5 PM.

3fr. C

G5

whoa.

Gtr. 5

Gtr. 2 rit.

Cont. in slashes

Moderately slow ♩ = 90

E5

G5

C5

P.M.

For - tunes of war,

pain an - y - more.

For - tunes of war,

for - tunes of war,

no pain an - y - more.

For - tunes of war.

decresc.

pp

Slowly ♩ = 63

Outro:

E5 G5 D5 B5

Some - times - I wake, I feel - that my spir - it's bro - ken;

*Gtr. 2

hold throughout

*Gtrs. 3 & 6 tacet.

C5 D5 E5

I won - der if I've the strength... car - ry on.

rit.

Slightly faster ♩ = 68

G5 E5 C5 D5 E5

Car - ry on.

rit.

*Gtr. 4 (Bass gtr. arr. for gtr.)

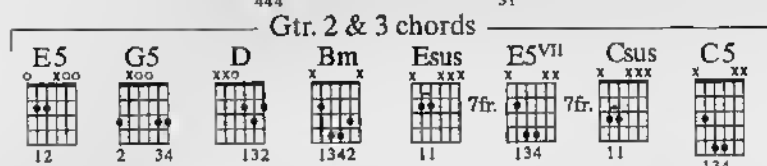
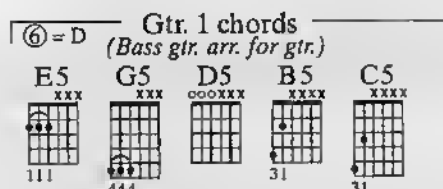
hold throughout

*Gtr. 2 tacet.

Verse 2:
 I'm scarred for life
 But it's not my flesh that's wounded;
 So how can I face the torment alone?
 The vivid scenes and all the recurring nightmares;
 I lay there and sweat until it gets light...
 (To Interlude:)

LOOK FOR THE TRUTH

Words and Music by
BLAZE BAYLEY, JANICK GERS
and STEVE HARRIS



Gtr. 1 in Drop D tuning:

⑥ = D ③ = G
⑤ = A ② = B
④ = D ① = E

Slowly ♩ = 60

Intro:

Em

Gtr. 1 (Bass gtr. arr. for gtr., ⑥ = D)

G D Gmaj7/B

Gtr. 2 (Standard tuning) Fill 2

mp hold throughout

Cmaj7 D5(6) E5 Em G

hold

Fill 1

D Gmaj7/B Cmaj7 D⁶₉(3) E

Cont. in slashes

Verse 1:
Gtr. 2 Cont. rhy. simile

Gtr. 1 Rhy. Fig. 1

E5 G5 D5 B5 C5 D5

All my dark dreams drift like smoke in the breeze.

Fill 1 Fill 2 -> riff 2

E5 end Rhy. Fig. 1 E5 G5 D5 B5

The fear grips me

C5 D5 Fill 3 Riff 2 G5

as I fall towards my sleep. Here comes the night - mare

D5 B5 Fill 4 C5 D5 E5 Fill 5 (2fois)

that nev - er ends.

Fill 3 mi si mi la si Fa mi si

w/Rhy. Fills 1 (Gtr. 2) & 1A (Gtr. 3)
C5 D5 E5

3 G5 D5 B5 Gtr. 1

Here is the dream that makes mon - sters of men.

Moderately ♩ = 94
E5 G5 D Bm D E5
Rhy. Fig. 2 w/Rhy. Fig. 2 (Gtrs. 2 & 3) 2 times

*Gtrs. 2 & 3 Oh, oh.

*2 gtrs. arr. for 1 (Gtr. 1 tacet).
Verses 2 & 3:
E5us E5vii

Rhy. Fig. 3 Csus C5 Dsus D5 B5 C5

2. In the house of my soul, in rooms of ug - li - ness and cold, —
3. See additional lyrics

E5us E5vii Csus C5 Dsus D5 B5 A5 G5 type 2 end
Rhy. Fig. 3

mem - o - ries locked a - way, — all the doubts and fears I nev - er faced.

w/Rhy. Fig. 3 (Gtrs. 2 & 3)
E5us E5 Csus C5 Dsus D5 B5 C5 E5us E5 Csus C5 3

Now they come a - gain; — I am fall - ing down to meet with them. Fears - with - in us all; —

Chorus:
E5vii D5 C5 G5x D5

Dsus D5 B5 A5 G5

mine a - wake and they stand up tall. Look for the truth, deep - est cut of all — from - you.

Rhy. Fill 1
Gtr. 2

hold PM. f

T
A
B

3 5 5 5 5 7 7 7 0 7 x 9 9 9 9 9 9 9 9 2 2 2 2 2 2 2 2

Rhy. Fill 1A
Gtr. 3

PM. f

T
A
B

4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0

E5^{vii} D5 C5 1. G5^{III} D5 w/Rhy. Fig. 2 (Gtrs. 2 & 3) 2 times, simile
E5 G5 D

Knife of the truth, blade of ha-tred slic-ing through. Oh, _____

Bm D E5 G5 D Bm D E5

oh. Oh, oh.

2. G5^x D5 E5^{vii} D5 C5

blade of ha-tred slic-ing through. Here is the truth,

Gtr. 2

G5^x D5 E5^{vii} D5 C5

deep-est cut of all from you. Knife of the truth.

G5^{III} D5 w/Rhy. Fig. 2 (Gtrs. 2 & 3) 2 times, simile
E5 G5 D

blade of ha-tred slic-ing through. Oh, _____

Bm D E5 G5 D Bm D E5

oh. Oh, oh, yeah.

Interlude:

*A5

**Gtr. 3

D5

G5

A5

D5

T
A
B

Gtr. 1

T
A
B

*Chord symbols derived from synth. & bass gtr. parts throughout section.

**Gtr. 2 tacet.

G5

A5

D5

G5

A5

T
A
B

T
A
B

D5 G5 N.C. E5^{VII} G5^x

*Gtr. 3 Rhy. Fig. 4 Cont. in slashes Rhy. Fig. 4A Gtr. 2 P.M. P.M.

P.M. 4

14 12-14 12-13 15 13 12 13-12 14 12 14-12

9 7 7 7 7 10 12 10

2 2 2 5 6 3 5 3 2 0 2 0 5

⑤ ⑥

D5 C5 C B A G A G F# E E5^{VII} G5^x D5 C5 D5 end Rhy. Fig. 4

P.M. 4 P.M. Gtr. 4 (w/slide) Gtr. 2 end Rhy. Fig. 4A

*Gtr. 1 tacet.

7 7 (7) 9 2 5 9 5 9 2 0 9 7 7 7 7 10 10 10 10 12 12 10 10 12 12 10 10

Guitar Solo 1:
w/Rhy. Figs. 4 (Gtr. 2) & 4A (Gtr. 3) both simile

E5 G5 D5 C5 E5 G5

grad. slide

9 8 7 8 10 10 12 12 (12) 10 8 7 7 8 7 7 8 7 7 7

D5 C5 D5 A5 C5

Gtr. 5 Gtr. 4 hold bend 1/2

7 9 12 11 14 9 7 17 15 17 15 12 13 12 13 12 14 (14) 12 12 12 12

Rhy. Fig. 5 Gtrs. 2 & 3

P.M. 4 P.M.

2 2 2 2 2 5 5 5

0 0 0 0 0 3 3 3

Outro:
E5

G5

D

G5

G6

A5

*Gtrs.
2 & 3

Oh, _____

(8va)

3

20

17

20

20

(20)

*Gtrs. 4 & 5 tacet.

Bm

D

E5

G5

D

Bm

D

E5

Play 4 times

oh. _____

Oh, _____

oh. _____

rit.

G5

D

Bm

D

E5 type 2

Oh, _____

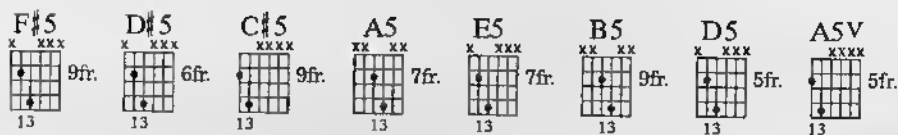
oh. _____

Verse 3:

I pray my sleep will break,
 Maybe this time I won't wake.
 Weakness I hide so well,
 This dagger in my mind will tell.
 It's my final stand;
 I make a fist out of each hand
 To shadows of the past.
 Take a breath and I scream attack.
 (To Chorus:)

JUDGEMENT OF HEAVEN

Words and Music by
STEVE HARRIS



Moderately fast $\text{♩} = 150$

Intro:

E5

Bass gtr.

C#m

B5

B

E5

C#m

B5

B

Verse 1:

E5

C#m

B5

B

1. A lone - ly cry for help, reach - ing out - for help to an - y - one -

Gtr. 1
Riff A

end Riff A

w/Riff A (Gtr. 1) 3 times

E5 C#m B5

A si - lent pray - er to God — to help you on — your

B E5 C#m

way. — I've been de - pressed so long — it's

B5 B E5

hard to re - mem - ber when I was hap - py. — I felt — like

C#m B5 B

su - i - cide — a doz - en times — or — more. — But

Asus A Bsus B

that's the eas - y way. — That's the self - ish

Gtr. 1

7 7 7 7 7 7 7 6 6 6 6 6 6 6 6 6 9 9 9 9 9 9 9 9

Asus A Asus A

way. — The hard - est part — is to get on with your —

7 7 7 7 7 7 7 7 6 6 6 6 7 7 6 6 7 7 7 7 7 7 7 7

Verse 2:

Rhy. Fig. 1 Gtrs. 1 & 2 F#5

life. Your search - ing —

in the dark, — clutch - ing at straws — to find a way. —

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 times F#5 D#5 C#5 end Rhy. Fig. 1

You take — the Ta - rot cards — and throw them to — the —

wind. — You ques - tion your be - liefs, — your

in - ner thoughts, — your whole ex - is - tence. — And if — there

is a God, — then an - swer if — you will. —

Gtr. 1 A5 E5 B5

Tell me of — my fate. Tell me of — my

Gtr. 2

TAB

7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 4 4 4 4 4 4 4

5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 2 2 2 2 2 2 2

place. Tell me if I'll ev - er rest in

F#5
 Rhy. Fig. 2
 Gtrs. 1 & 2
 Verse 3:
 peace. If you could live your life— a · gain
 TAB

musical score for the song "Would You Change a Thing or Leave It All the Same?" by The Beatles. The score is written for guitar and voice. The guitar part features a melody with power chords (D5 and E5) and a vocal melody. The lyrics are: "would you change a thing - or leave it all the same? If you".

When you look back at — your past, can you

say that you — are proud of what you've done? Are there times when you — be - lieve

Chorus:

Gtrs. 1 & 2 **Rhy. Fig. 3** **F#5** **D5** **A5V** **E5** **end Rhy. Fig. 3**

All of my life I have be - lieved

w/Rhy. Fig. 3 (Gtrs. 1 & 2) 3 times

F#5 **D5** **A5V** **E5**

judge - ment of heav - en is wait - ing for me.

F#5 **D5** **A5V** **E5**

All of my life I have be - lieved

F#5 **D5** **A5V** **E5**

judge - ment of heav - en is wait - ing for me.

Gtrs. 1 & 2 **B5**

Wait - ing for me. Wait - ing for —

D5 **E5** **To Coda**

me. Wait - ing for me, yeah,

w/Fill 1 (Gtr 3, pick-up to solo) 2nd time **end Rhy. Fig. 4A**

Rhy. Fig. 4A **Gtr. 1** **F#5** **A5** **B5** **A5** **F#5** **E5** **F#5** **A5** **B5** **A5** **D5** **E5**

(1st time only)

yeah!

Gtr. 2 **Rhy. Fig. 4** **end Rhy. Fig. 4**

TAB

4 4 4 7 7 7 9 9 9 7 7 7 4 4 2 2 4 4 4 7 7 7 9 9 9 7 7 7 7 7 9 9 9 7 7 7 7 7 9 9 9

Fill 1 (Pick-up to solo)

Gtr. 3 **8va**

TAB

14 18

Guitar Solo:
w/Rhy. Figs. 4 (Gtr. 2) & 4A (Gtr. 1) both 2 times

F#5 (8va)..... A5 B5 A5 F#5 E5

17 15 17 15 14 15 14 15 14 16 14 16 14 13 13 14 13 16 14 16 14 12 14 14 16

F#5 (8va) A5 B5 w/Fill 2 (Gtr. 4) A5 D5 *F#5

*Chord implied by bass gtr. until Coda.

Fill 2
Gtr. 4

T
A
B

7

Interlude 1:
Gtrs. 3 & 4

A5

D5

First system of guitar notation for Interlude 1, Gtrs. 3 & 4. It includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The guitar tablature (TAB) below the staff shows fret numbers: (7) 9 10 7 9 10 7 9 | 10 7 9 10 7 9 10 7 | (7) 9 10 7 9 10 7 9 | 7 10 9 7 7. Wavy lines above the staff indicate bends or vibrato.

Second system of guitar notation. The treble staff continues the melody. The guitar tablature shows: (7) 9 10 7 9 10 7 9 | 10 7 9 10 7 9 10 10 | (10) 9 9 | (9) 9 7. Chord markings above the staff include A5, E5, and F#5. A first ending bracket labeled "1." spans the last two measures.

Third system of guitar notation. The treble staff continues the melody. The guitar tablature shows: 10 | (10) 7 9 10 7 9 10 7 | 9 10 7 9 10 7 9 10. Chord markings above the staff include E5, F#5, and A5. A second ending bracket labeled "2." spans the first two measures.

Fourth system of guitar notation. The treble staff continues the melody. The guitar tablature shows: (10) 9 9 | (9) 7 | (7) 9 10 7 9 10 7 9 | 10 7 9 10 7 9 10 7. Chord markings above the staff include E5, F#5, and A5. A wavy line above the staff indicates a bend or vibrato.

D5

Fifth system of guitar notation. The treble staff continues the melody. The guitar tablature shows: (10) 7 9 10 7 9 10 7 | 10 9 7 10 10 | (10) 7 9 10 7 9 10 7. Wavy lines above the staff indicate bends or vibrato.

Sixth system of guitar notation. The treble staff continues the melody. The guitar tablature shows: (7) 9 10 7 9 10 7 9 | 7 10 9 7 7 | (7) 9 10 7 9 10 7 9. Wavy lines above the staff indicate bends or vibrato.

A5

B5

First system of music notation. Treble clef staff with notes and accidentals. Bass clef staff with fret numbers: 9, 10, 7, 9, 10, 7, 9, 9, (9), 7, 7, (7).

Second system of music notation. Treble clef staff with notes and accidentals. Bass clef staff with fret numbers: 10, 7, 9, 10, 7, 9, 10, 10, (10), 9, 9, (9).

F#5

RHY B

*A5

Third system of music notation. Treble clef staff with notes and accidentals. Bass clef staff with fret numbers: 11, 9, 10, 11, 9, 10, 9, 10, 12, (12), (12), 10, 9.

RHY B1

Fourth system of music notation. Treble clef staff with notes and accidentals. Bass clef staff with fret numbers: 4, 6, 7, 4, 6, 7, 6, 7, 4, (4), (4), 7, 6.

*Bass gtr. play D 2nd time only.

*D5

E5

F#5

end Riff B

Fifth system of music notation. Treble clef staff with notes and accidentals. Bass clef staff with fret numbers: 11, 9, 10, 9, 10, 9, 9, 10, 10, (10).

end Riff B1

Sixth system of music notation. Treble clef staff with notes and accidentals. Bass clef staff with fret numbers: 4, 6, 7, 7, 7, 6, 6, 7, 7, (7).

*Bass gtr. plays A 2nd time only.

Bridge:
w/Riffs B (Gtr. 4) & B1 (Gtr. 3)

F#5 A5 D5

All of my life now I have be - lieved judge - ment of

E5 F#5 w/Riffs B (Gtr. 4) & B1 (Gtr. 3) both 1st 7 bars only

heav - en a - waits for me. All of my life now I

D5 A5 E5 F#5

have be - lieved judge - ment of heav - en a - waits for me.

Interlude 2:

F#5 D5

Yeah!

Gtr. 1

(2nd time)

TAB (10) (10) 9 12 9 9 12 9

Gtr. 2

(2nd time)

TAB (7) (7) 6 9 6 6 9 6

E5 C#5 D5

TAB 9 12 9 9 10 10 9 12 9 9 12 9 9

TAB 6 9 6 6 7 7 6 9 6 6 9 6 6

1.
E5

T
A
B

2.
E5

D.S. al Coda

T
A
B

w/Rhy. Figs. 4 (Gtr. 2) & 4A (Gtr. 1)

w/Rhy. Figs. 4 (Gtr. 2) & 4A (Gtr. 1) both 1st 3 bars only

Coda

yeah!

Yeah!

A5 F#5 E5 F#5 A5 B5 A5 D5 F#5 A5 B5

Gtr. 1

P.M.

P.M.

Gtr. 2

P.M.

P.M.

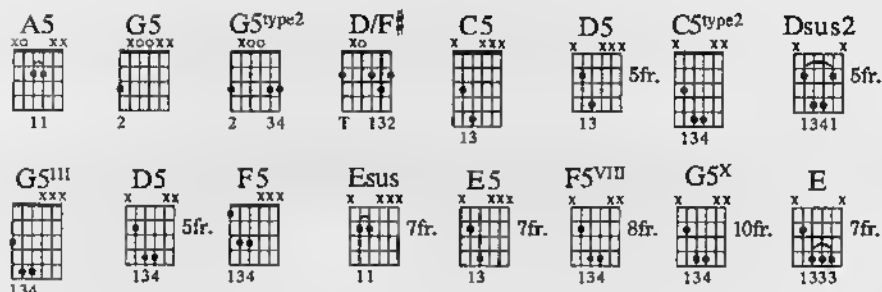
Yeah!

T
A
B

9 7 7 7 7 9 11 9

THE AFTERMATH

Words and Music by
STEVE HARRIS, BLAZE BAYLEY
and JANICK GERS



Slowly ♩ = 64

Intro:

Asus2

Rhy. Fig. 1

Gtr. 1 (Acoustic)

F6/A

Asus2

C(2)

G/B

G

f hold throughout

Rhy. Fig. 1A
Gtr. 2 (Electric)

mf hold throughout

w/Rhy. Fig. 1 (Gtr. 1) 2 times
w/Rhy. Fig. 1A (Gtr. 2)

Asus2

F6/A

Asus2

C(2) G/B G

w/Rhy. Fig. 1 (Gtr. 2)

Asus2

F6/A

Asus2

C(2) G/B G

Cont. in slashes

f

Moderately slow $\text{♩} = 75$

A5 G5 A5 G5 type 2 D/F# G5 type 2 D/F# G5 type 2 C5 D5

Rhy. Fig. 2

*Gtrs. 2 & 3 *f*

*Gtr. 1 *acet.*

Verse:

w/Rhy. Fig. 2 (Gtrs. 2 & 3) 4 times

A5 G5 A5 G5 D/F# G5 D/F# G5 C5 D5 A5 G5 A5 G5 D/F# G5

1. Si - lent - ly to si - lence fall in the fields — of fu - tile war. Toys of death are spit - ting lead where
 2. See additional lyrics

D/F# G5 C5 D5 A5 G5 A5 G5 D/F# G5 D/F# G5 C5 D5

boys that were our sol - diers bled. War horse and war ma - chine — curse the name — of lib - er - ty, —

Pre-Chorus:

A5 C5 type 2 D C5 type 2

march - ing on as if they should mix in the dirt — our broth - ers' blood. In the mud and

Rhy. Fill 1

④ ③ ④ ③ ④ ③ ⑤fr. 5fr. 4fr. 7fr. 4fr. 7fr. 8fr.
 G F# E F# E D

rain, what are we fight - ing for? Is it worth the pain? Is it worth dy - ing for?

Substitute w/Rhy. Fill 1 (Gtrs. 2 & 3) Verse 2

Who will take the blame? Why did they make a war? Ques - tions that come a -

w/Rhy. Fill 1 (Gtrs. 2 & 3)

G5 Asus2 F6/A Asus2 C(2) G/B G

gain; Should we be fight - ing at all?

Asus2 F6/A Asus2 C(2) G/B G

Gtr. 3 (Play 1st time only)

Slower ♩ = 45

Chorus:

Gtrs. A5
2 & 3
Rhy.
Fig. 3

F5

G5^{III}

⑤ 3fr. C 2fr. B ⑥ 3fr. G open E 3fr. G ⑤ 2fr. B



Af - ter — the war, left feel - ing no one — has won;

A5

F5

G5^{III}

⑤ 3fr. C 2fr. B ⑥ 3fr. G ⑤ 3fr. C end Rhy. Fig. 3 2fr. B



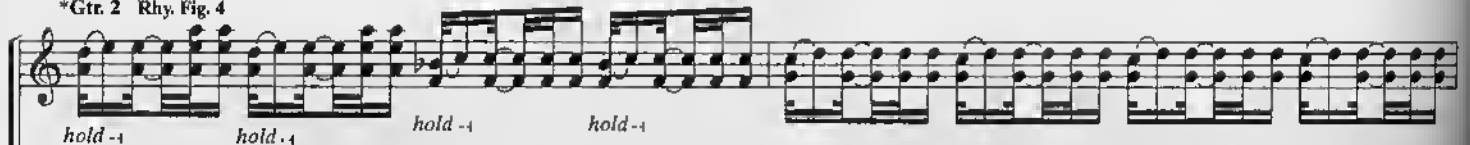
af - ter — the war, what does — a sol - dier — be - come?

Double-time feel
Slightly faster ♩ = 56
Bridge:

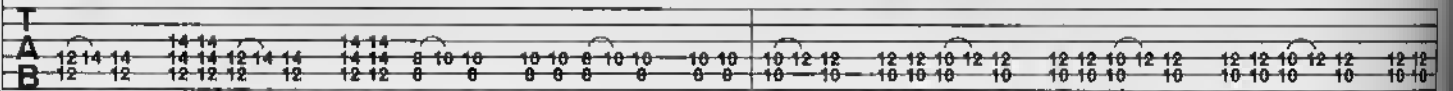
A5
*Gtr. 2 Rhy. Fig. 4

F5

G5



hold -4 hold -4 hold -4 hold -4



*Gtr. 3 tacet,

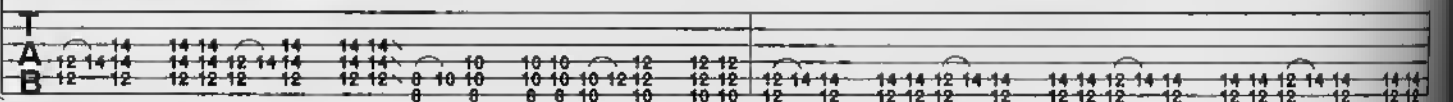
A5

C5

D5

E5

end Rhy. Fig. 4



w/Rhy. Fig. 4 (Gtr. 2)

A5

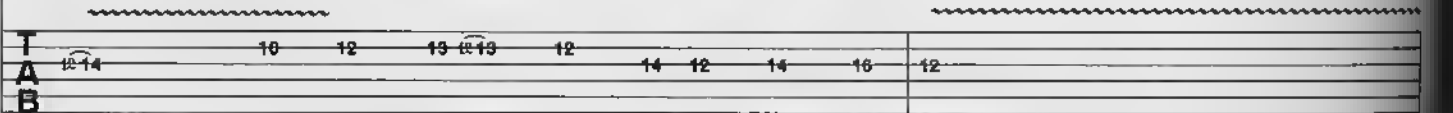
Gtr. 4

F5

G5



f



A5
Gtr. 4

C5

D5

E5

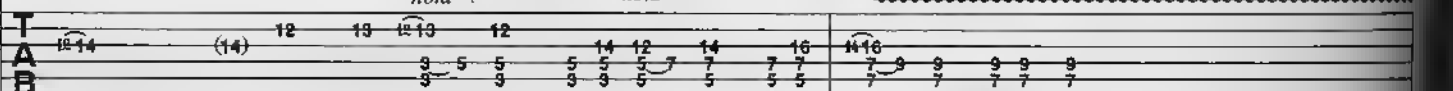


Gtr. 3

hold -4

hold -4

hold -4



w/Rhy. Fig. 4 (Gtr. 2) 1st 3 bars only

A5

F5

G5

What — is — it for when the bat - tles — are done, —

T 14 12 13 12 14 12 14 11 10 12

A5

C5

D5

af — ter — the war and — then no one — has

hold ...4 hold ...4

T 12 13 12 10 12 14 12 14 11 10

A 9 9 5 5 5 5 7 7 7 7

B 9 9 3 3 3 3 5 5 5 5

Esus E5

Esus E5

F5^{viii}G5^x

Cont. in notation

won? — I'm just — a sol - dier. —

T 10 12 12 10 12

A 10 10 12 10 12

B 8 8 8 10 10

Very fast ♩ = 242

Guitar Solo:

A5

F5

[illegible]

Rhy. Fig. 5
Gtr. 2

TAB

*Gtr. 3 tacet.

*Glr. 3 tacet.

G5

The musical score for "The Wind" by The Beatles is presented in three systems. The first system shows the guitar part (Gtr.) in standard notation and the bass part (B.) in TAB notation. The guitar part features a melodic line with a triplet of eighth notes and a series of eighth notes. The bass part provides a rhythmic accompaniment with a repeating eighth-note pattern. The second system continues the guitar and bass parts, with the guitar part featuring a melodic line with a triplet of eighth notes and a series of eighth notes. The bass part provides a rhythmic accompaniment with a repeating eighth-note pattern. The third system shows the guitar part (Gtr.) in standard notation and the bass part (B.) in TAB notation. The guitar part features a melodic line with a triplet of eighth notes and a series of eighth notes. The bass part provides a rhythmic accompaniment with a repeating eighth-note pattern. The drum part (Dr.) is shown in standard notation, featuring a simple pattern of eighth notes and rests.

8va A5

hold -----

(8va) ----- C5 D5

E5 (8va) -----

(8va)

First system of guitar notation. The treble staff contains a melodic line with triplets and sixteenth notes. The bass staff contains a bass line with triplets and sixteenth notes. The TAB line shows fret numbers: 20, 17, 19, 17, 17, 19, 17, 20, 17, 17, 19, 17, 17, 17, 17, 17, 19, 17, 17. The 'T' line shows a 1/2 note. The system ends with 'end Rhy. Fig. 5'.

w/Rhy. Fig. 5 (Gtr. 2) simile
A5

Second system of guitar notation. The treble staff contains a melodic line with a wavy line indicating a tremolo. The bass staff contains a bass line with a wavy line. The TAB line shows fret numbers: 10, 10, (10), 9, (9), (9), 7. The 'T' line shows a 1/2 note.

G5

Third system of guitar notation. The treble staff contains a melodic line with a wavy line. The bass staff contains a bass line with a wavy line. The TAB line shows fret numbers: 9, 7, 5, (7), (7), 5, 7, (7), 7, 5, 4. The 'T' line shows a 1/2 note.

A5

Fourth system of guitar notation. The treble staff contains a melodic line with a wavy line. The bass staff contains a bass line with a wavy line. The TAB line shows fret numbers: 4, 5, 7, 7, 9, 2, 0, (5), 5, (5), 5, (5), 5, 5, 9, (9), (9), 0. The 'T' line shows a 1/2 note.

C5

D5

1/4

1/2

1

T
A
B

E5

hold

T
A
B

A5

T
A
B

Rhy. Fig. 6
Gtr. 2

T
A
B

F5

G5

First system of musical notation (measures 1-4). The treble staff shows a melodic line with a wavy line indicating a bend. The guitar staff shows fret numbers: 14, 12, 13, 13, 14, 12, 13. The bass staff shows a rhythmic pattern of eighth notes and rests.

Second system of musical notation (measures 5-8). The treble staff shows a melodic line with a wavy line indicating a bend. The guitar staff shows fret numbers: 15, 15, (15), 14, 12, 13, 15, 15, (15). The bass staff shows a rhythmic pattern of eighth notes and rests. A "hold bend" instruction is present in measure 5. The system ends with the text "end Rhy. Fig. 6".

w/Rhy. Fig. 6 (Gtr. 2) simile

A5

F5

Third system of musical notation (measures 9-12). The treble staff shows a melodic line with a wavy line indicating a bend. The guitar staff shows fret numbers: 14, 12, 13, 15, (15), 15, 12, 13. The bass staff shows a rhythmic pattern of eighth notes and rests.

G5 C5

D5 E Gtr. 2

F5 VIII G5x

Slowly ♩ = 52

Chorus:

w/Rhy. Fig. 3 (Gtrs. 2 & 3) 2 times

A5 F5 G5 N.C.

Af - ter - the war, left feel - ing no one - has won;

*Gtr. 4 tacet.

A5 F5 G5 N.C.

af - ter - the war, what does - a sol - dier - be - come?

A5 F5 G5 N.C.

Af - ter - the war, left feel - ing no one - has won;

A5 F5 G5 N.C. rit.

af - ter - the war, what does - a sol - dier - be - come?

Original tempo ♩ = 64

Outro:

w/Rhy. Flgs. 1 (Gtr. 1) & 1A (Gtr. 2) both 1½ times

Asus2

F6/A

Asus2

C(2)

G/B

G

Asus2

F6/A

Oh.

Oh.

Gtrs. 1 & 2 hold hold rit.

*Gtr. 2 plays note on right.

Verse 2:

Once a ploughman hitched his team;
 Here he sowed his little dream.
 Bodies, arms and legs are strewn
 Where mustard gas and barbwire bloom.
 Each moment's like a year;
 I've nothing left inside for tears.
 Comrades dead or dying lie;
 I'm left alone asking why.
 (To Chorus:)

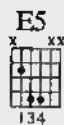
BLOOD ON THE WORLD'S HANDS

Words and Music by
STEVE HARRIS

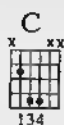
Slowly ♩ = 78
Tempo 1

Intro: (Bass gr. solo)

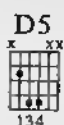
N.C.



7fr.



3fr.



5fr.



13fr.



11

(8va).....

(8va).....

Tempo 2 ♩ = 88

Tempo 1

(8va).....

(8va).....

Tempo 2

Tempo 1

(8va)

(8va)

Tempo 2

Tempo 1

(8va)

(8va)

Tempo 3 ♩ = 84

Moderately fast ♩ = 168

*E5 C5 D5 C5 D5

Gtr. 1
Gtr. 2

f

T
A
B

5 5 5 7 8 7 5 5 5 7 8 5 8 7
2 2 2 4 0 4 2 2 2 4 0 2 0 4

*Chord symbols derived from combining all parts.

E5 C5 D5 B5 D5

T
A
B

5 5 5 7 8 7 5 5 5 7 8 0 7 7
2 2 2 4 0 4 2 2 2 4 0 2 0 4

Verses 1, 2 & 3:

E5 C5 D5 C5 D5

Gtr. 1
Rhy. Fig. 1

1. Some-times it makes me won - der, some-times it makes me ques - tion,

E5 C5 D5 B5 D5

some-times it makes me sad - dened, al - ways it makes me an - gry. But

w/Rhy. Fig. 1 (Gtr. 1)

E5 C5 D5 C5 D5

when you can see it hap - 'ning, (the) mad - ness that's all a - round you,

E5 C5 D5 B5 D5

no - bod - y seems to wor - ry, (the) World seems so pow - er - less to

Chorus 1, 2 & 3:

N.C.

act...

Gtrs. 1 & 2
Rhy. Fig. 2

1. It's out of con -

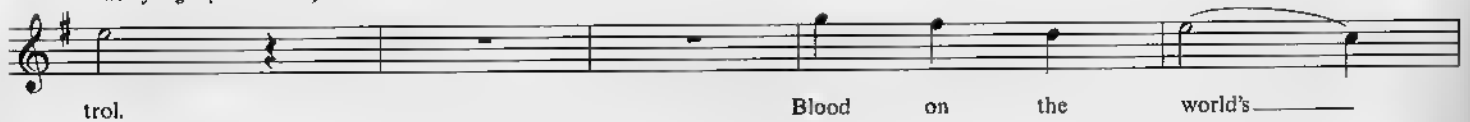
2.3. See additional lyrics

end Rhy. Fig. 2

T
A
B

2 0 2 0 0 0 3 2 3 0 0 0 5 4 5 0 0 0 5 4 5 0 4 5

w/Rhy. Fig. 2 (Gtrs. 1 & 2) 3 times



To Coda

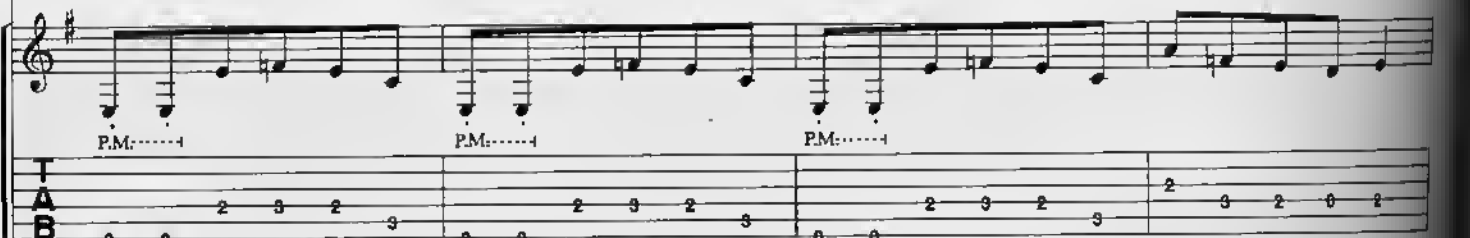
1.

2.

2. An -

Interlude 1:
N.C.
Synth. Fig. 1
Synth.Rhy. Fig. 3
Gtrs. 1 & 2

end Rhy. Fig. 3



w/Rhy. Fig. 3 (Gtrs. 1 & 2)



end Synth. Fig. 1



Half - time

Guitar Solos:

Gtr. 1
Rhy. Fig. 4

⑥ open E E5 D5 C5

⑥ open E E5 D5 A5

⑥ open E E5 D5 C5

P.M.

⑥ open E E5 D5 B5

end Rhy. Fig. 4

⑥ open E E5 D5 C5

P.M.

Gtr. 2

hold

1 1

12 15 14 (14) 15 14 14 (14) 12 14 12

⑥ open E E5 D5 A5

⑥ open E E5 D5 C5

grad. release

1 1/2

12 15 14 (14) 15 14 14 (14) 12 14 12

⑥ open E E5 D5 B5

N.C.

1 1 1 1 1

15 14 15 15 14 12 15 14 12 14 (14) 12 12 (12)

FIG 1

Gtr. 1

3 2 3 0 5 4 5 0 5 4 5 7 6 7 5 0

w/Rhy. Fig. 4 (Gtr. 1) 2 times

E5 D5 C5 E5 D5 A5

FIG 2

(h) 3 2 3 0 5 4 5 0 5 4 5 7 6 7 7

Gtr. 3

E5 D5 C5 E5 D5 B5

3 3

fdbk...4

E5 D5 C5 E5 D5 A5

hold

E5 D5 C5 E5 D5 B5

w/Fill 1 (Gtr. 1) 3 times

N.C.

w/Fill 2 (Gtr. 1)

(♩ = ♩) *Bridge:*Gtr. 1
Rhy. Fig. 5

E5

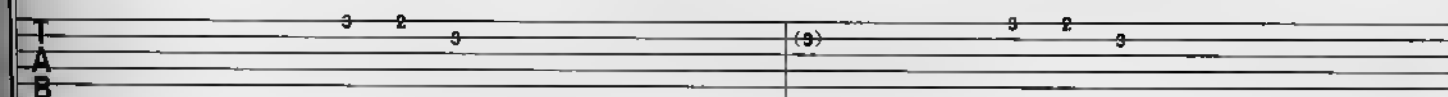
C5



on Blood the world's hands.

Blood on the world's hands.

Gtr. 3



end Rhy. Fig. 5

D5

B5

C5

D5



Blood on the world's hands.

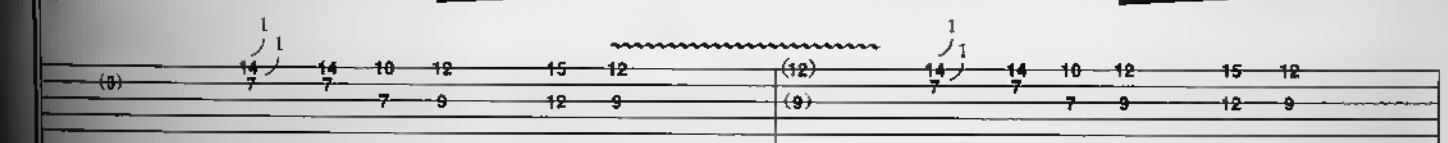
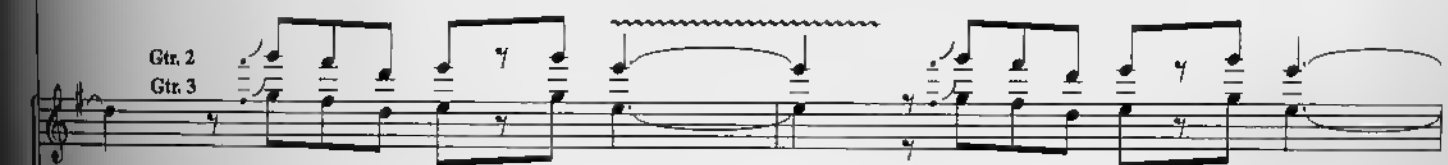
Blood on the world's hands.



w/Rhy. Fig. 5 (Gtr. 1) 2 times

E5

C5

Gtr. 2
Gtr. 3

D5 B5 C5 D5

Yeah, ——— yeah,

E5 C5

blood on the world's — hands. ——— Blood on the world's — hands. ———

Gtr. 3

D5 B5 C5 D5

——— Blood on the world's — hands. Blood on the world's — hands.

Double - time (♩ = ♩)

Interlude 2:
w/Synth. Fig. 1
w/Rhy. Fig. 3 (Gtrs. 1 & 2) 2 times

N.C.

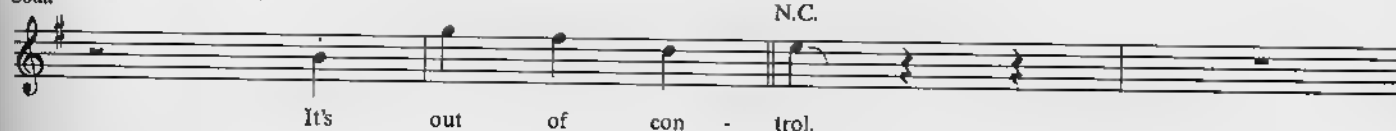
15

D.S. al Coda

Coda w/Fill 3 (Gtrs. 1 & 2)

Outro:
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 times

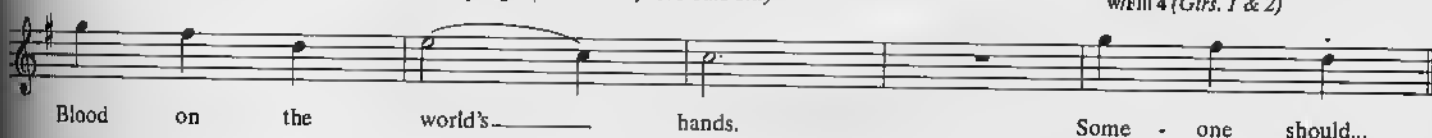
N.C.



Some - one should know.

w/Rhy. Fig. 2 (Gtrs. 1 & 2) 1st 3 bars only

w/Fill 4 (Gtrs. 1 & 2)



Fill 3
Gtrs. 1 & 2

Fill 4
Gtrs. 1 & 2

Verse 2:

Another assassination, the same day a new creation.
But what are they coming into?
Security of a world that brings one day another killing,
Somewhere there's someone starving,
Another a savage raping.
Meanwhile, there's someone laughing at us.
(To Chorus 2:)

Chorus 2:

It's out of control.
Blood on the world's hands, each day it goes on.
(To Interlude:)

Verse 3:

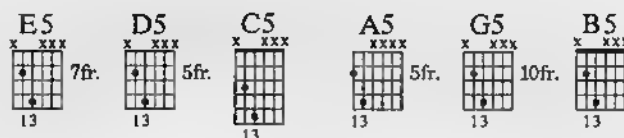
Brutality and aggression, tomorrow another lesson.
Expecting another air raid, praying for a ceasefire.
They say things are getting better, no need to be complacent.
There's chaos across the border and one day it could be happening to us.
(To Chorus 3:)

Chorus 3:

It's out of control.
Blood on the world's hands, it's our epitaph.
(To Chorus 4:)

THE EDGE OF DARKNESS

Words and Music by
STEVE HARRIS, BLAZE BAYLEY
and JANICK GERS



Moderately slow ♩ = 62

Intro:
Helicopter sounds
(approx. 17 secs.)

Esus2
Rhy. Fig. 1
*Gtrs. 1 & 2

Gsus2

Esus2

Gsus2

Esus2

end Rhy. Fig. 1

mf

T
A
B

*Gtr. 1 is acoustic, Gtr. 2 electric.

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times

Gtr. 3

Gsus2

Esus2

Gsus2

f
hold throughout

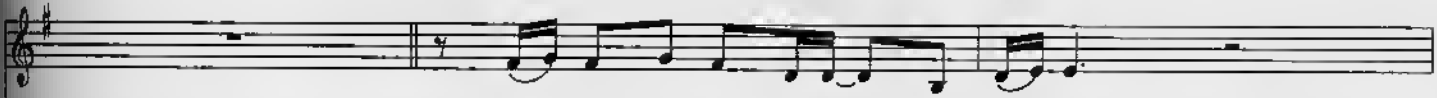
T
A
B

Verse 1:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 times

Esus2

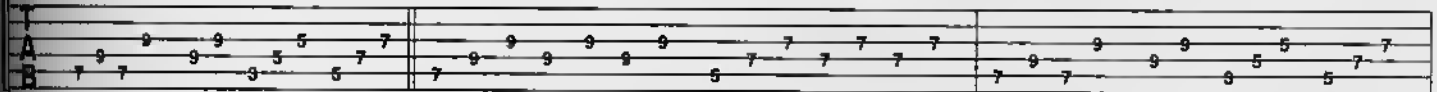
Gsus2

Esus2

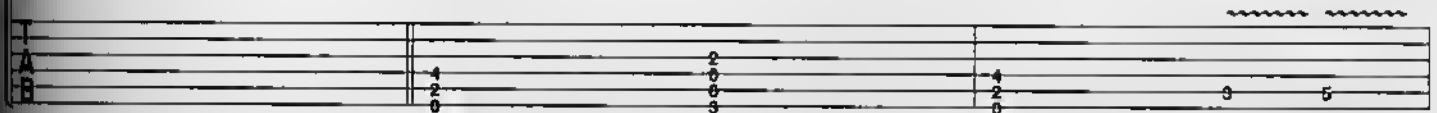
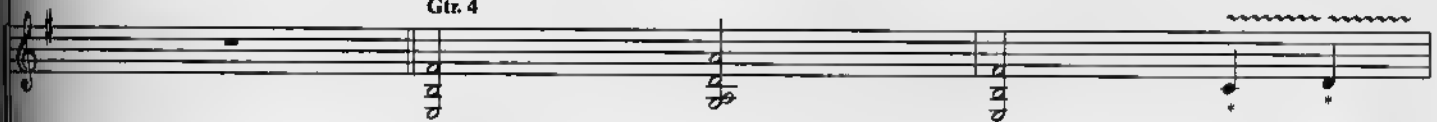


1. I've - looked in - to the heart - of dark - ness

Riff A



Gtr. 4



*Volume swells.

Gsus2

Esus2

w/Riff A (Gtr. 3) 2 times

Gsus2

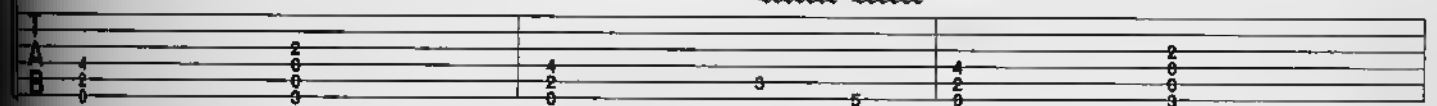
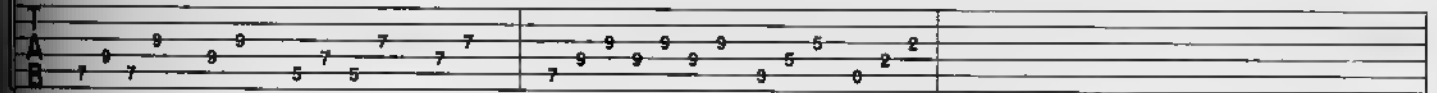


where the blood - red jour - ney ends.

When you've faced the heart - of



end Riff A



Esus2 Gsus2 Esus2

dark - ness e - ven your soul— be - gins— to bend.

(simile)

TAB

4 2 0 3 5 4 2 0 2 0 3 4 0 3 3 0

Gsus2 Esus2 Gsus2
 For a week I have_ been wait - ing. Still I — am on - ly in Sai -

gon. The walls move in a little closer.

Riff A1
Gtr. 3

TAB

TAB

Esus2 C5 D5

I feel the jun - gle call - me on. end Riff A1

T A B 7 9 9 9 9 9 9 5 5 5 5 5 5 7 7 7 7 7 7 5 5 5 7 7

T A B 7 9 5 9 5

Faster ♩ = 80

Verse 2:

E5 Rhy. Fig. 2 D5 E5 C5 D5

Gtrs. 2 & 3 P.M. P.M. P.M. P.M. P.M.

2. Ev - 'ry min - ute, I get weak - er

E5 D5 E5 C5 A5 end Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M.

while in the jun - gle they grow strong.

w/ Rhy. Fig. 2 (Gtrs. 2 & 3) 2 times E5 D5 E5 C5 D5 E5 D5

What I want - ed was a mis - sion. And for my sins they gave - me

E5 C5 A5 E5 D5 E5 C5 D5

one. They brought it up — just like room serv - ice.

E5 D5 E5 C5 A5 E5 Rhy. Fig. 3 Gtrs. 2 & 3 P.M. P.M.

'Cause ev - 'ry - one gets what they want. And when that mis - sion was all

E5 C5 D5 E5 C5 D5 C5 D5 end Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

o - ver I'd nev - er want an - oth - er one.

Faster ♩ = 138

Interlude:

*E5

G5

A5

Gtrs. 2 & 3

T
A
B

*Chords implied by bass gtr. part throughout section.

C5

D5

E5

G5

Oh.

T
A
B

C5

D5

E5

T
A
B

G5

A5

C5

D5

T
A
B

Verse 3:

E5
Rhy. Fig. 4⑥
open
E

G5

Gtrs.
4 & 5

P.M.:

I know, cap - tain, that you've done this work be - fore...

D5

⑤
5fr.
D

B5

C5

D5
end Rhy. Fig. 4

P.M.:

P.M.:

P.M.:

We've got a prob - lem, you can help us, I am sure.

w/Rhy. Fig. 4 (Gtrs. 4 & 5)
E5

G5 D5

The colo - nel's gone rogue and his meth - ods are un - sound. You'll take a P. B. R. — up

B5

C5

D5

*E5

riv - er, track him down.

*Chords implied by bass gtr. next 4 bars.

G5

C5

D5

Verses 4 & 5:
w/Rhy. Fig. 4 (Gtrs. 4 & 5) 2 times

E5

G5 D5

4. There's a con - flict in ev - 'ry hu - man heart— and the temp - ta - tion is to
5. See additional lyrics

Verse 4 only

TAB

B5 C5 D5 E5 G5

take it all— too far. In this war, things— get so con - fused

1. B5 C5 D5 2. B5 C5 D5

but there are some things which can - not be ex - cused. all you— need to—

Interlude:

*E5

G5

A5

know.

Gtrs. 2 & 3

TAB

*Chords implied by bass gtr. throughout section.

C5 D5 E5 G5

Oh.

TAB

A5 C5 D5

Oh. _____

Guitar Solo:
w/ Fill 1 (Gtrs. 2 & 3) &
Rhy. Fig. 4 (Gtrs. 4 & 5) 4 times
E5

G5

8va

Gtr. 6

D5 B5 C5 D5

(8va)

Fill 1 Gtrs. 2 & 3

E5

G5

1

3

5

5

1

1

T
A
B

D5

B5

C5

D5

1

3

5

7

8

9

7

9

7

4

7

3

T
A
B

E5

8va

G5

D5

Gtr. 3

Gtr. 6

1

1/2

17

19

(17)

(19)

15

14

15

17

(15)

12

14

15

17

19

19

(19)

(20)

17

15

T
A
B

B5

C5

D5

E5

G5

(8va)

tr

3

1/2

tr

18

(17)

10

(17)

12

14

15

14

15

14

12

14

15

17

17

19

(19)

17

19

19

19

19

T
A
B

D5

B5

C5

D5

(8va)

3

3

3

3

3

3

3

17

19

17

15

17

15

14

15

14

15

14

12

14

12

14

12

10

12

10

12

10

8

10

8

10

8

7

7

(7)

T
A
B

Play 4 times

*E5
Riff C
Gtrs. 2 & 3

G5

A5

C5

D5

end Riff C

*Chords implied by bass gtr. throughout section.

Bridge:
w/Riff C (Gtrs. 2 & 3)

E5

G5

rit.
A5

C5

D5

Here I am, the knife in my hand, and now I un - der - stand why the ge - nius must die.

Slower $\text{♩} = 80$

Verse 6:

w/Rhy. Fig. 2 (Gtrs. 2 & 3)

E5

E5

C5

D5

E5

D5

Now I stand a - lone — in dark - ness

with his blood — up - on — my

w/Rhy. Fig. 3 (Gtrs. 2 & 3)

E5

C5

A5

E5

D5

E5

C5

D5

hands.

Where sat the war - ri - or, — the

po - et, —

Outro:

Original tempo $\text{♩} = 62$

w/Riff A (Gtr. 3)

E5

C5

D5

C5

D5

E5

D5

now lie the frag - ments of a man. —

I've looked in - to the heart — of

rit.

Gtr. 4

*p

mf

p

mf

*Volume swells.

E5

C5

D5

E5

D5

E5

C5

A5

dark - ness

where the blood — red jour - ney ends.

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

w/Riff A1 (Gtr. 3)

When you've faced the heart of dark - ness e - ven your soul be-gins to

When you've faced the heart— of dark - ness— e - ven your soul— be-gins to

Fade w/helicopter sounds

D5 C5 D5 E5 D5 E5

bend. I've looked in - to the heart - of dark - ness.

*Gtr. 3

rit.

T
A
B

5 9 5 7 9 9 9 9 5 7 7 7 7 9 9 9 9 9 9 (9)

*Gtr. 4 tacet.

bend.

I've looked in - to the heart - of dark - ness.

*Gtr. 3

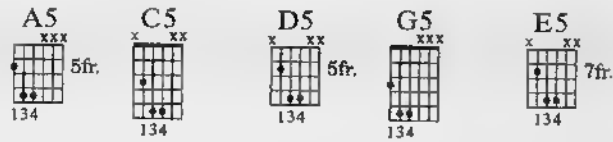
rit.

*Gtr. 4 facet.

Verse 5:
He's acting like a God;
An insane lunatic.
Your mission: terminate
With extreme prejudice.
The route is dangerous and your progress may be slow.
Here is the file and it's all you need to know.
(To Guitar Solo:)

2 A.M.

Words and Music by
BLAZE BAYLEY, JANICK GERS
and STEVE HARRIS



Slowly $\text{♩} = 60$

Am9
Rhy. Fig. 1
*Gtrs. 1 & 2

Cmaj7

D13(4)

Am9

mf
hold throughout

*Gtr. 1 is acoustic, Gtr. 2 electric.

Cmaj7

D13(4)

Am9

end Rhy. Fig. 1

Gtr. 3

Cmaj7

mf

Gtrs. 1 & 2

D13

Am9

Cmaj7

D13(4)

Am9

T
 A (5) 0 10 0 9 7 5 7 0 (9) 8 10 0 9 7 5 8 10 0 9 7 5 (5) 8 10 9 7 5 7
 B

Verse 1:

Cmaj7

D13(4)

Am9

I get in from work at 2 A. M. and sit down with a beer...

T
 A (7)
 B

Cmaj7

D13(4)

Am9

Turn on late night T V and then I won - der - why I'm here. —

Cmaj7

D13

Am9

It's mean - ing - less and triv - ial, and it wash - es o - ver me. —

Cmaj7

D13

Am9

And once a - gain I won - der, "Is this all there is for me?" —

Faster ♩ = 76

Chorus:

Here I am a - gain, — look at me a - gain, — here I am a - gain, —

D5 A5 G5 A5 C5 D5 A5 G5

PM. PM. PM. PM. PM. PM. PM.

on my own. Try-ing hard to see. what there is for me.

A5 G5 D5 end Rhy. Fig. 2 Original tempo ♩ = 60

PM. PM. PM. Am9 A13sus

Here I am a - gain, on my own.

Gtr. 1

TAB

Am9 C(9) Asus2

TAB

Verse 2:
A5 Rhy. Fig. 3 C5 D5 A5 G5 end Rhy. Fig. 3

Gtr. 3 PM. PM. PM. PM. PM.

2. Life seems so pa - thet - ic, I wish I could leave it all be - hind.

Gtr. 4

PM.

TAB

w/Rhy. Fig. 3 (Gtr. 3) 3 times

Am

C

D

Am

G5

This can - vas chair, this bed, these walls that fall in— on my mind.

PM.

Am

C

D

Am

G5

Hold on for some - thing bet - ter that just drags you through the dirt.—

PM.

Am

C

D

Am

G5

Do you just let go or car - ry on— and try to take the hurt?—

PM.

Chorus:

w/Rhy. Fig. 2 (Gtrs. 3 & 4)

%

A5

C5

D5

A5

G5

A5

G5

Here I am a - gain, look at me a - gain, here I am a - gain,—

D5

A5

G5

A5

C5

D5

A5

G5

on my own.— Try - ing hard to see— what there is for me.—

To Coda ⊕

Interlude:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 1st 2 bars only
Am9 Cmaj7

A5 G5 D5

Here I am a - gain, — on my own. —

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 1st 3 bars only

D13(4) Am9 Cmaj7 D13(4) Am9

Gtr. 3

TAB

Cmaj7 D13 Asus2

Gtrs. 1 & 2

TAB

Faster ♩ = 70

Guitar Solo:

*A5

Riff A

Gtrs. 3 & 4

C5

D5

E5

A5

TAB

*Chords derived from bass gtr. next 8 bars.

C5 D5 C5 A5 C5 D5 E5

T 15 14 15 15 19 12 13 12 13 12 13 12 14 14 14 15 14 12 12

A 15 14 15 15 14 14 14 15 14 15 15 14 12 15

B 15 14 15 15 14 14 14 15 14 15 15 14 12 15

A5 C5 D5 C5 end Riff A Rhy. Fig. 3 Gtr. 4 D5 E5 D5 E5 Gtr. 3 8va

T 19 12 13 12 13 12 13 12 15 15 12 15 12 15 15 15 14 12 15

A 14 14 14 15 14 15 15 12 15 12 15 15 15 14 12 15

B 14 14 14 15 14 15 15 12 15 12 15 15 15 14 12 15

C5 G5 D5 E5 D5 E5 C5 D5 C5 end Rhy. Fig. 3

(8va) 17 17 15 14 15 14 15 15 19 19 20 17 19 20 17 19 20 17 19 15 17 (17) (0) 17 (17) 17 15 14 15 14 15 14 12 15

T 17 17 15 14 15 14 15 15 19 19 20 17 19 20 17 19 20 17 19 15 17 (17) (0) 17 (17) 17 15 14 15 14 15 14 12 15

A 15 15 19 19 20 17 19 20 17 19 20 17 19 15 17 (17) (0) 17 (17) 17 15 14 15 14 15 14 12 15

B 15 15 19 19 20 17 19 20 17 19 20 17 19 15 17 (17) (0) 17 (17) 17 15 14 15 14 15 14 12 15

w/Rhy. Fig. 3 (Gtr. 4) D5 E5 (8va) D5 E5 C5 G5 D5 E5 D5 E5

T (12) 12 14 15 17 12 15 12 14 15 17 17 (17) 17 15 14 15 14 15 14 12 14 15 17 15 14 15 14 12 15

A (12) 12 14 15 17 12 15 12 14 15 17 17 (17) 17 15 14 15 14 15 14 12 14 15 17 15 14 15 14 12 15

B (12) 12 14 15 17 12 15 12 14 15 17 17 (17) 17 15 14 15 14 15 14 12 14 15 17 15 14 15 14 12 15

C5 D5 C5 w/Riff A (Gtrs. 3 & 4) N.C. D.S. al Coda

T 17 15 14 15 14 12 15 15 (15)

A 17 15 14 15 14 12 15 15 (15)

B 17 15 14 15 14 12 15 15 (15)

Oh.

Coda P.M. *P.M.*

w/Rhy. Fig. 2 (Gtrs. 3 & 4)

D5 A5 G5 A5 C5 D5 A5 G5

on my own. — Here I am a - gain, — look at me a - gain, —

A5 G5 D5 A5 G5 A5 C5 D5 A5 G5

here I am a - gain, — on my own. — Try - ing hard to see — what there is for me.

w/Rhy. Fig. 1 (Gtrs. 1 & 2)

A5 G5 D5 Am9 Cmaj7 D13(4) Am9

Here I am a - gain, — on my own. —

Gtr. 3

Cmaj7 D13(4) Am9

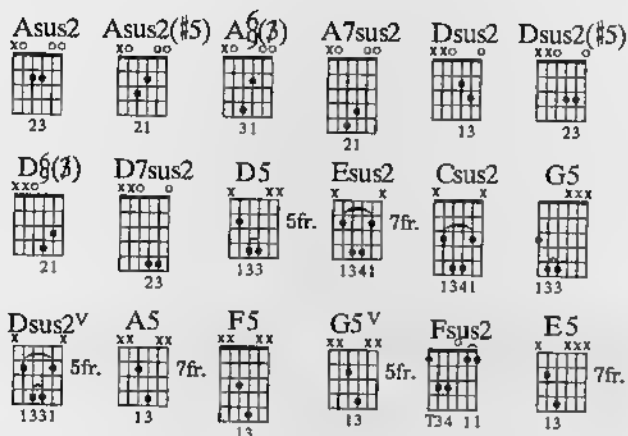
A - lone - a - gain, — a - lone - a - gain, — I'm here - on my - own. —

Gtrs. 1 & 2

rit.

THE UNBELIEVER

Words and Music by
STEVE HARRIS and JANICK GERS



Moderately ♩ = 116

Intro:

N.C. (Em)

Riff A

Gtrs. 1 & 2

f Slight P.M.

end Riff A

Slight P.M.

harm.

Verse 1:
N.C.

When you start to take a look with - in, do you feel at ease with what you see?

Riff B

T 9 (9) 12 11 7 9 5 7 4 5
A x x x x x x x x x x
B 7 (7) 10 9 5 7 3 5 2 3

Do you think you can have peace of mind and have self be - lief, or be sat - is - fied?

T 9 (9) 12 11 7 9 5 7 4 5
A x x x x x x x x x x
B 7 (7) 10 9 5 7 3 5 2 3

Do you e - ven think you like your - self, or real - ly think you could be some - one else?

T 9 (9) 12 11 7 9 5 7 4 5
A x x x x x x x x x x
B 7 (7) 10 9 5 7 3 5 2 3

Is there some-thing that you'd rath - er be, nev - er thought you'd be, had a chance to see?

end Riff B

T 9 (9) 12 11 7 9 4 5 4 5 4
A x x x x x x x x x x
B 7 (7) 10 9 5 7 2 3 2 3 2

(♩=♩)

Pre-Chorus:

Asus2

Asus2(#5)

A⁶(3)

Rhy. Fig. 1

Gtr. 3
(Acoustic)

Rhy. Fig. 1A

A7sus2

Asus2

Asus2(#5)

A⁶(3)

A7sus2

end Rhy. Fig. 1

end Rhy. Fig. 1A

(♩=♩)

*Verse 2:

N.C.

*Gtr. 3 tacet.

Do you think you've lost your self - es - teem and your self - re - spect? What can you ex - spect?

T
A
B

Pre-Chorus:

w/Rhy. Figs. 1 (Gtr. 3) & 1A (Gtrs. 1 & 2)

Asus2 Asus2(#5) A8(7) A7sus2

All my life I've run a - way.

Asus2 Asus2(#5) A8(7) A7sus2

All my life I've tried to hide a - way.

Dsus2 Dsus2(#5) D8(7)

Gtr. 3

All my life I've run a - way.

Gtrs. 1 & 2

T
A
B

D7sus2 Dsus2 Dsus2(#5)

All my life I've

T
A
B

$D_9^{6(\beta)}$ $D7_{sus2}$

tried to hide a way.

TAB

Slower $\text{♩} = 96$
 N.C.(Em)
 *Gtrs. 1 & 2

*Gtr. 3 tacet.

TAB

TAB

Double-time $\text{♩} = 116$

Chorus:

$(\text{♩} = \text{♩})$ E5 G5 C5 D5

All my life I've run a stray.

Riff C
 Gtr. 1

TAB

Rhy. Fig. 2
 Gtr. 2

PM:.....4 PM:.....4 PM:.....4 PM:.....4 PM. PM:.....4 PM:.....4 PM:.....

TAB

w/Rhy. Fig. 2 (Gtr. 2) 2 times
& Riff C (Gtr. 1) 3 times

E5

G5

Let — my faith —

end Riff C

end Rhy. Fig. 2

.....4

P.M.4

P.M.

C5

D5

E5

G5

slip a - way. —

All my — life —

I've

w/Rhy. Fig. 2 (Gtr. 2) 1st 3 bars only

E5

G5

C5

D5

run a - stray. —

Al - lowed my — faith —

to

C5

D5

⑤

5fr.

D

D5

To Coda ♪

Gtr. 2

P.M.4

drift

a

way. —

Interlude 1:

C5 G5 D5 A5 E5 B5 C5 G5 D5
Gtrs. 1 & 2

PM. PM. PM. PM. PM.

C5 G5 D5 A5 E5 B5 1. C5 D5 E5

PM. PM. PM.

2. C5 D5 E5

Faster ♩ = 166

Interlude 2:

N.C.

Gtr. 1 Bass gtr. 6 Gtr. 2 Esus2

w/delay effect

8 10 8 7

Rhy. Flg. 3 Gtr. 1 Riff D Csus2 G5

D5 Dsus2^v Csus2

end Riff D Riff E

TAB

G5 w/Rhy. Fill 1 (Gtr. 3) D5 Esus2 end Rhy. Fig. 3

w/Rhy. Fig. 3 (Gtr. 2) & Riff E (Gtr. 1) 2 times Rhy. Fig. 4 Gtr. 3

end Riff E

TAB

Csus2 G5 D5 Esus2

TAB

Csus2 G5 D5 Esus2 end Rhy. Fig. 4

TAB

Rhy. Fill 1 Gtr. 3

TAB

Guitar Solo 1:
w/Rhy. Figs. 3 (Gtr. 2) & 4 (Gtr. 3) & Fill 1 (Gtr. 1)

Gtr. 4

-1/2

trem. bar

-1/2

Csus2

G5

D5

Esus2

1

Csus2

G5

w/Rhy. Figs. 3 (Gtr. 2) & 4 (Gtr. 3) both 1st 7 bars only

D5

Esus2

-1

Csus2

-1

-1

-1

-1

-1

G5 (8va)

trem. bar

-1

harm.

5

Fill 1

Gtr. 1

D5 Esus2 Csus2

trem. bar

hold bend

1

15

14 12 12

14 12 12

w/ Fill 2 (Gtr. 1, pick-up to Guitar Solo 2) & Rhy. Fill 2 (Gtr. 3)

G5 D5 Esus2 D5 A5

8va

trem. bar

1

12 12

12 12

14 17

15 18

15 18

17 20

17

Guitar Solo 2:

Rhy. Fig. 5A Gtr. 2

F5 G5

Gtr. 1

grad. release

(19)

(19)

(19) 17

(17)

19

Gtr. 4 (8va)

(17)

(17)

(17)

Rhy. Fig. 5 Gtr. 3

(14) 14 12

(14) 14 12

(12) 14 12

(12) 14 12

10 10 10 10 10 12

10 10 10 10 10 12

8 8 8 8 8 10

Rhy. Fill 2

Gtr. 3

14 7 14

5 7 14

9 5 12

Fill 2 (Pick-up to Guitar Solo 2)

Gtr. 1

1

19

A5
end Rhy. Fig. 5A
w/Rhy. Figs. 5 (Gtr. 3) & 5A (Gtr. 2) both 2 times

F5

8va

3

T
A
B

(8va)

(17)

T
A
B

end Rhy. Fig. 5

T
A
B

Gtr. 1
(8va)

G5

A5

T
A
B

F5

G5

A5

(8va)

1

T
A
B

w/Rhy. Fig. 5 (Gtr. 3) & 5A (Gtr. 2) both 1st 2 bars only

F5 Gtr. 3 F#us2 D5

(8va)

3

1/2

1 1

TAB

(20) (20) 18 20 18 17 19 (19) 19 17 20 17 20 20 20 18 17 19 17 17 19 16 17

(8va) Dsus2 E5 w/Rhy. Figs. 3 (Gtr. 2) & 4 (Gtr. 3) & Riff D (Gtr. 1) w/Riff E (Gtr. 1)

TAB 16 19 17 19 (19)

w/Rhy. Figs. 3 (Gtr. 2) & 4 (Gtr. 3) both 1st 7 bars only
 & Riff E (Gtr. 1)

w/Riff E (Gtr. 1) 1st 3 bars only

Gtr. 2

Gtr. 1

D5

4 3

T
A
B

7 7 7 9 11 9 7

C5 G5 D5 A5 E5 B5 C5 G5 D5

Gtrs. 1 & 2

PM. 4 PM. 4 PM. 4 PM. 4 PM. 4

TAB

5 5 5 7 5 5 7 7 7 9 7 7 9 9 11 5 5 5 7 5 5 7 (7/7/5)

C5 G5 D5 A5 E5 B5 C5 D5 B5

P.M. P.M. P.M.

TAB

5 5 5 7 5 5 5 7 7 7 9 7 7 7 0 0 11 5 5 5 5 5 5 5 7 (8)

Rhy. Filh 3

Gr. 2

The image shows a musical score for guitar. The top staff is a standard musical staff with a treble clef, containing a sequence of eighth notes. Below the staff, there are six 'v' marks, each aligned with a pair of eighth notes. The bottom staff is a guitar tablature staff, with letters 'T', 'A', and 'B' on the left side. It contains numbers representing fret positions for each string, corresponding to the notes in the musical staff above.

Rhy. Fill 4



Gtr. 3

T
A
B

2.
C5 D5 E5

w/Riff A (Gtrs. 1 & 2)
N.C.(Em) 4

PM.....4 PM.....4 PM.....4 PM.

TAB

Verse 3:
w/Riff B (Gtrs. 1 & 2)
N.C.

Are you scared to look in - side your mind? Are you wor - ried just at what you'll find?

Do you real - ly want to face the truth? Does it mat - ter now, what have you got to lose?

Try re - lease the an - ger from with - in, for - give your - self a few im - mor - tal sins.

Do you real - ly care what peo - ple think? Are you strong e - nough to re - lease the guilt?

Pre-Chorus:

Asus2 Asus2(#5) A9(7)

Gtr. 3

All my life I've run a - way.

Gtrs. 1 & 2

TAB

TAB

A7sus2

Dsus2

Dsus2(#5)

All my life I've

TAB

D.S. $\text{\textcircled{X}}$ al Coda

$D_9^6(3)$ $D7_{\text{sus}2}$

tried to hide a way.

TAB

$\text{\textcircled{C}}$ w/Rhy. Fig. 2 (Gtr. 2) 3 times & Riff C (Gtr. 1) 4 times

Coda E5 G5 C5 D5

All my life I've run a stray. Let my faith slip away.

E5 G5 C5 D5

All my life I've run a stray. Al -

w/Rhy. Fig. 2 (Gtr. 2) 1st 3 bars only

E5 G5 C5 D5 Gtr. 2 $\text{\textcircled{C}}$ 5fr. D PM.

lowed my faith to drift away.

Intro:

w/Riff A (Gtrs. 1 & 2) N.C.(Em) Gtrs. 1 & 2

4

harm.

TAB

harm.

TAB